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THE MENTOR

A Wise and Faithful Guide and Friend

The Conquest Of The Poles

DEPARTMENT OF SCIENCE

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FOURTH AVENUE AT NINETEENTH STREET

NEW YORK

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FRIDTJOF NANSEN

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FRIDTJOF NANSEN, who first crossed the continent of Greenland, is the subject of one of the intaglio-gravure pictures illustrating "The Conquest of the Poles."

MONDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

FRIDTJOF NANSEN

DEATH or the west coast of Greenland!"

A tall, fair Norwegian made this resolution in November, 1887, and one year later the great ice-bound continent of Greenland, the "Sahara of the North," was crossed for the first time.

It was Fridtjof Nansen who accomplished this feat, in the face of almost insurmountable difficulties and terrible dangers. When he first proposed his plan famous scientists and seasoned explorers laughed at him. But Nansen was determined. Though his own government would not help him, a wealthy Dane had enough faith in the "madman," as he was called, to advance him $1,350 for his daring enterprise.

It was only after the greatest difficulty that Nansen and his party reached the east coast of Greenland at all in order to begin their land journey over the continent. They had to cross an ice stream ten miles wide to do it. Finally, however, they reached Umivik, and started on their hazardous journey across the desert of ice. Escapes from death were many. One day when they were more than halfway across Nansen was steering the first of the two sledges, which was rushing along under full sail.

"It was already growing dusk," writes the great explorer himself, "when I suddenly saw in the general obscurity something dark lying right in our path. I took it for some ordinary irregularity in the snow, and unconcernedly steered straight ahead. The next moment, when I was within no more than a few yards, I found it to be something very different, and in an instant swung round sharp, and brought the sledge up to the wind. It was high time too; for we were on the very edge of a chasm broad enough to swallow comfortably sledges, steersmen, and passengers. Another second, and we should have disappeared for good and all."

Finally the west coast of Greenland was reached on September 29, 1888, and the supposedly impossible had been accomplished.

Fridtjof Nansen was born near Christiania in Norway on October 10, 1861. His first Arctic voyage was made in 1882 in a sealing vessel. After he had successfully crossed Greenland he was appointed curator of the Museum of Comparative Anatomy in Christiania University. It was in 1893 that he made his thrilling attempt to reach the North Pole.

He had a ship built, the Fram, especially to withstand ice pressure, and sailed to the Polar Sea in the neighborhood of the New Siberian Islands. He figured that he would be drifted by a current over the Pole and would come out on the east side of Greenland. But, though he found that the current was in nearly the right direction, it would not carry him over the Pole; so he and one companion left the Fram at latitude 83° 59′ and started for the North Pole on foot.

On April 8, 1895, when they had reached 86° 14′, "farther north" than anyone up to that time had reached, they found that they would have to turn back. They managed to reach Franz Josef Land, where on June 17, 1896, they met part of another Arctic expedition.

When Nansen returned to Norway he was showered with medals and other honors. In 1905 he was appointed Norwegian minister at London.

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DUKE OF THE ABRUZZI

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THE DUKE OF THE ABRUZZI, a real hero of modern times, is the subject of one of the intaglio-gravure pictures illustrating "The Conquest of the Poles."

TUESDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

DUKE OF THE ABRUZZI

IN olden times kings and princes were the warlike leaders of their countrymen, the doers of heroic deeds. Nowadays they are kept so busy thinking how to govern wisely that they don't get a chance to be heroes. But there is at least one prince of these modern times who has proved himself the equal if not the superior in bravery of any of those oldtime royal heroes. This is Prince Luigi Amadeo of Savoy-Aosta, Duke of the Abruzzi; whose full name, by the way, is Luigi Amadeo Giuseppe Maria Ferdinando Francesco.

Prince Luigi is an Italian, the son of Amadeo, ex-king of Spain. He was also a nephew of King Humbert of Italy, and therefore the first cousin of the present king of Italy, Victor Emmanuel. Luigi was born at Madrid, January 29, 1873. He studied at the naval college at Leghorn.

It was there that he first showed his truly democratic spirit. He preferred to be called by his first name, and never allowed himself to be addressed as "Duke" or "Royal Highness." From college he entered the Italian navy, where he made a good record for obedience and intelligence.

But to settle down as a mere prince or duke would never have satisfied one of Luigi's adventurous character. He wanted to do big things and accomplish dangerous deeds. His first exploit was the ascent of Mt. St. Elias in Alaska. Until he accomplished this in 1897 the great peak had never been scaled.

It was in 1900 that he led an expedition to the Arctic region which broke Nansen's "farthest north" record. Unfortunately the duke himself was severely frostbitten and could not leave the ship; but Captain Umberto Cagni reached latitude 86° 33′, and came nearer the Pole by a few miles than Nansen.

The Duke's ship, the Polar Star, sailed from Christiania on June 12, 1899. Seriously crushed by the ice, they had a hard task to prevent its sinking. But this was done, and Cagni with a party set out over the ice of the Arctic Ocean for the Pole. Their sufferings were terrible, and only heroic efforts brought them back alive. The expedition returned home in 1900, where honors were heaped upon them all.

But even these successes did not satisfy the royal adventurer. He looked around for other fields to conquer, and found that the loftiest peak in the Ruwenzori range in Africa, the "Mountains of the Moon" of Ptolemy, had never been scaled. He conquered this awe-inspiring height in 1906.

In 1909 he tried to conquer Mt. Godwin-Austen in the Himalayas. This peak is the second highest known in the world. It rises 28,250 feet in the air. The duke reached a little over 19,000 feet; but was compelled to give up the attempt. But he turned to Bride Peak, near at hand, rising 25,100 feet, and ascended it a distance of 24,580 feet, the world's record for altitude.

And notwithstanding the fact that he has accomplished so many big things and done so many brave deeds, the Duke of the Abruzzi is very modest, and rarely wears any of his innumerable decorations and medals.

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ROBERT E. PEARY

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ROBERT E. PEARY, the discoverer of the North Pole, is the subject of one of the intaglio-gravure pictures illustrating "The Conquest of the Poles."

WEDNESDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

ROBERT E. PEARY

THE North Pole! One white man, a negro, and four Eskimos treading where never before had trodden human foot! And Old Glory flying free at the top of the world!

That was on April 6, 1909. After years of such effort as only those can appreciate who have struggled with the frozen North, Robert E. Peary had reached the goal of which he had dreamed for a quarter of a century. The thought, the plan, the untiring effort, were all his, and now the everlasting glory and honor of the achievement were to be his also.

Robert E. Peary is a man peculiarly fitted by nature to be the discoverer oi the North Pole. He was born in Pennsylvania on May 6, 1856. He comes of an old family of Maine lumbermen, an active, adventurous, outdoor stock of French-Anglo-Saxon origin. His father died when he was three years old, and his mother moved to Portland, Maine, where the boy grew up with the sea and its swimming, rowing, and sailing on one side of him, and the woods and fields to stimulate his love for nature on the other.

He graduated from Bowdoin College in 1877, second in a class of fifty-one. In college, besides being a brilliant student, he was a good athlete, being especially proficient in running, jumping, and walking. After graduating he was first a land surveyor, and then in 1879 secured a place in the Coast and Geodetic Survey at Washington. Then he was appointed a member of the Navy Department of Civil Engineering, with the rank of lieutenant. In the first year of his service (1881) he saved the government nearly thirty thousand dollars on a pier that he built at Key West, Florida. He was then sent to Nicaragua as subchief of the Interoceanic Canal Survey. There he learned to manage men; he gained experience in equipping expeditions, in making camp under adverse conditions, in traversing wild and unexplored country.

It was in 1885, on his return from Nicaragua, that the idea of Arctic exploration first came to him. He managed to secure leave of absence, and sailed in May, 1886. On this voyage he penetrated over a hundred miles into the interior of Greenland. Six years later he proved that Greenland was an island by crossing it and reaching its northern end.

After that he continued his explorations, in 1906 reaching 87° 6′, the "farthest north" anyone had yet gone, and in 1909 he reached the Pole. Here is how Peary describes his feelings after he knew that he had succeeded:

"But now," he writes in his book, "The North Pole," "while quartering the ice in various directions from our camp, I tried to realize that, after twenty-three years of struggles and discouragement, I had at last succeeded in placing the flag of my country at the goal of the world's desire. It is not easy to write about such a thing, but I knew that we were going back to civilization with the last of the great adventure stories,—a story the world had been waiting to hear for nearly four hundred years, a story that was to be told at last under the folds of the Stars and Stripes, the flag that during a lonely and isolated life had come to be for me the symbol of home and everything I loved—and might never see again."

By special act of Congress Peary was promoted to the rank of rear admiral and received the thanks of Congress. He has been awarded the premier medal of every prominent geographical society in the world.

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SIR ERNEST HENRY SHACKLETON, an intrepid and persevering explorer of the Antarctic regions, is the subject of one of the intaglio-gravure pictures illustrating "The Conquest of the Poles."

THURSDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

SIR ERNEST HENRY SHACKLETON

ON March 24, 1909, all the world was thrilled by the news that on the ninth of January a point had been reached nearer the South Pole than had ever before been attained. Shackleton and three companions had penetrated the white waste of the Antarctic regions to within 111 miles of the Pole. The British Union Jack was flying at "farthest south."

Shackleton started for the South Pole from Lyttelton, New Zealand, on New Year's Day, 1908, in the Nimrod. A new idea was introduced into polar exploration when the commander decided to depend on Manchurian ponies instead of dogs for transportation. A motorcar was also used to carry supplies. But both the ponies and the automobile were found wanting when it came to the test, as the ponies gave out, and the car could make no progress over the rough ice.

The first important thing that the Shackleton expedition accomplished was the ascent for the first time of Mt. Erebus, the southernmost volcano in the world, 13,120 feet high. The summit of this great peak was reached on March 10, 1908. An active crater was discovered half a mile in diameter and 8,000 feet deep. It was belching vast volumes of steam and sulphurous gas to a height of 2,000 feet.

Part of this expedition also reached the South Magnetic Pole; that is, where the south end of the compass needle points. This had never before been done.

Shackleton's dash for the South Pole is a record of hardships bravely borne and difficulties overcome. He and three others started from Cape Boyd on October 29, 1908. By November 30 they had been forced to shoot three of the ponies. Two days later an enormous glacier, 120 miles long and 40 miles wide, was discovered. Another pony was lost through a crevasse in the ice on December 7, and from then on each man had to haul 250 pounds.

Finally, on January 4, 1909, they decided to push on with only one tent. Then a fierce sixty-hour blizzard swooped down upon them, and held the party powerless for two days. They realized that they must turn back without reaching the Pole. It was a bitter disappointment to Shackleton to fail when they were within such a short distance of success. But, as he says, "We had honestly and truly shot our bolt at last," and if they were ever to return, it must be now.

On the morning of January 9, without the sledge, they made one last dash south, and planted at latitude 88° 23′ a flag given Shackleton by the queen, and the Union Jack. The journey back was then begun, and the ship reached on March 4.

Ernest Henry Shackleton was born in Ireland in 1874. His education was never completed, as he followed a natural inclination to go to sea before graduating from college. He sailed round the world four times, and during the Boer War took part in the transportation of troops. In 1901 he was a member of Scott's expedition, which reached "farthest south" at that time. After running for parliament in 1906 and failing to be elected, he organized the expedition of 1908-09.

He was knighted by the British government for his services as an explorer, and has received many medals and other high honors.

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ROALD AMUNDSEN

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ROALD AMUNDSEN, not only the discoverer of the Northwest Passage, but also the first to reach the South Pole, is the subject of one of the intaglio-gravure pictures illustrating "The Conquest of the Poles."

FRIDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

ROALD AMUNDSEN

TO accomplish that which for three centuries had been unsuccessfully attempted would satisfy most people. But not a man like Roald Amundsen, descendant of Vikings. To discover the Northwest Passage, long sought by Hudson, Cabot, Frobisher, Franklin, and other adventure-loving explorers, and to locate the exact position of the North Magnetic Pole, where the north end of the compass needle points, was not enough for this intrepid Norwegian. And so he set out for the South Pole—and reached it.

It was on March 8, 1912, that the entire world was electrified by the cablegram from Hobart, Tasmania, announcing the fact that, sometime between December 14 and 17, 1911, Captain Roald Amundsen had reached the South Pole. With four men and eighteen dogs from his ship, the Fram, Captain Amundsen crossed the great ice barrier and reached the southernmost point of the world in fifty-five days. According to the most accurate indication of his instruments, he was at the South Pole at three o'clock on the afternoon of December 14. On the vast plateau, 10,500 feet above sea level, which the explorer named King Haakon Land, Amundsen unfurled the Norwegian flag.

Amundsen left Buenos Aires in South America late in 1910. It was in October, 1911, that the real "dash" for the South Pole began. Amundsen and four companions, with eighteen dogs, started southward. Shackleton's "farthest south," a point 111 miles from the Pole, was passed on December 8, six days before this goal was reached. Compared with the sufferings that other explorers have undergone, Amundsen's party had a comparatively easy time.

Captain Amundsen's whole career has been characterized by that unconquerable courage, perseverance, and patience which the fierce sea rovers of old had. Born at Borje, Norway, in 1872, he was educated for the naval service of Norway-Sweden, and became a second lieutenant. He was a born sailor. At the age of twenty-five he sailed with the Belgica expedition to the Antarctic. He was first officer of this ship, which in 1897-99 explored the region west of Graham Land. In 1901 he made observations on the East Greenland Current which were considered very valuable.

It was after this that he decided to give the rest of his life if necessary to discovering the Northwest Passage. He sailed from Christiania, Norway, on June 17, 1903. After three years' wanderings through ice, rocks, and unknown lands he finally brought his little vessel, the Gjoa, through Bering Strait, thus being the first one to navigate the Northwest Passage. It was during this voyage that he also located the North Magnetic Pole.

Amundsen is considered one of the most daring and skilful of polar explorers; but he is very modest about his own great achievements.

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ROBERT FALCON SCOTT, brave leader and gallant gentleman, in command of the ill-fated expedition that was the second to reach the South Pole, is the subject of one of the intaglio-gravure pictures illustrating "The Conquest of the Poles."

SATURDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

ROBERT FALCON SCOTT

BRAVE gentleman, gallant comrade, thoughtful of others even at the end,—so died Captain Robert F. Scott, conqueror of the Antarctic, and yet conquered by it. And no less credit is due his four companions, who perished courageously in one of the greatest polar tragedies the world has ever known.

Robert Falcon Scott was born at Outlands, Devonport, England, in 1868. He entered the navy at the age of fourteen. In 1900-1904 he commanded the Discovery, and besides making a new "farthest south" record added greatly to scientific knowledge regarding the Antarctic region. He was promoted to captain, and in 1910 was given command of the ill-fated expedition on which he lost his life.

With four companions, Captain Scott on the final dash for the Pole left his main party in camp at Cape Evans, the base of operations on McMurdo Sound. On January 17, 1912, the South Pole was reached at last; but they found to their great amazement that they had been preceded by over a month by Amundsen and his party, who attained the Pole on December 14, 1911. The calculations of the two expeditions located the Pole on nearly the same spot.

Then Scott and his comrades began the return, which ended so tragically. Ill luck seemed to hover over them always. First Edgar Evans died as the result of a fall in which he received concussion of the brain. This tragedy left the remaining members of the party terribly shaken. Then Captain R. E. G. Oates, a military officer who had special charge of the ponies and dogs, became sick.

This slowed up the others, and fuel and food began to run low. Finally on March 17 Oates became too sick to go on in the face of a raging blizzard. Although he begged them to push on and leave them, the other three bravely refused, when they knew that to remain was death to all. And then Oates coolly did that which will place his name high among the heroes of all time. Deliberately he walked away from camp in the swirling snow to death. His body was never found; but this inscription was erected to his memory:

> Hereabout died
> A Very Gallant Gentleman
> Capt. R. E. G. Oates
> Inniskillen Dragoons,
> who on the return from the Pole in March, 1912, willingly walked to his death in a blizzard to try and save his comrades beset by hardship.

Only eleven miles from food and shelter, the blizzard held the others imprisoned, and there they died. Their bodies and records were recovered on November 12 by a relief expedition from Cape Evans. Dr. Edward A. Wilson, chief of the scientific staff of the expedition, and Lieutenant H. R. Bowers had died with Captain Scott. The burial service was read over the graves of the dead, and a cairn and a cross with their names was erected.

Captain Scott's last message, written at the door of death on March 25, 1912, shows the calm and uncomplaining heroism of the man, especially one passage:

"For my own sake I do not regret this journey, which has shown that Englishmen can endure hardships, help one another, and meet death with as great fortitude as ever in the past. We took risks. We knew we took them. Things have come out against us, and therefore we have no cause for complaint; but bow to the will of Providence, determined still to do our best to the last."

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THE MENTOR

OCTOBER 27, 1913

THE CONQUEST OF THE POLES

BY

REAR ADMIRAL ROBERT E. PEARY

Discoverer of the North Pole

FRIDTJOF NANSEN · SIR ERNEST H. SHACKLETON
DUKE OF THE ABRUZZI · ROALD AMUNDSEN
ROBERT E. PEARY · ROBERT FALCON SCOTT

TEN years ago many, perhaps the majority, of intelligent people doubted if the Poles of the earth would ever be reached by man. From east to west, and west to east, the world seemed small. Jules Verne's "Round the World in Eighty Days" dream of not so many years ago had been cut in two; but from north to south the world still stretched in apparently unattainable infinity.

Within the last four years the two Poles have been reached three times, and in their attainment the globe has shrunk to commonplace dimensions. With the attainment of the Poles the climax of polar discovery has been reached, the last of the splendid series of great world voyages and mighty adventures has been finished. But while the glamour, the mystery, the speculation, as to what exists at the ends of the earth are gone, the work of detailed exploration, of continuous scientific observations and investigations, will continue until to the scientist and geographer the polar regions will be as well known as the more favored regions of the earth.

EARLY POLAR EXPLORATION

It is nearly four hundred years (1526) since the first recorded expedition went forth to seek the North Pole under the initiative of England.

Trade, the great prize of the commerce of the opulent East, land lust, and the spirit of adventure in turn played their part as incentives for the earlier expeditions. It seems to be generally accepted that nothing had a more powerful influence on the work than England's determination to have a trade route of her own to the riches of the East, independent of the southern routes controlled by Spain and Portugal. It was

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TRAVELING IN THE FAR NORTH

Dog sledges used by Peary on his expedition to the North Pole.

this determination that made the terms Northeast Passage and Northwest Passage historic, and brought about years of search that, though latterly scientific, have been largely the acme of adventure and sentiment.

From the misty date of Pytheas (325 B. C.) down through the succeeding centuries, the record of polar exploration contains much of interest, of mystery, of superstition, followed by some of the grandest epics, most heroic efforts and sacrifices, and somberest catastrophes and tragedies in all the wide field of exploration. Briton and Scandinavian, Teuton and Latin, Slav and Magyar, and American, have entered the lists and struggled for the prize.

In the earlier years of this long record occurred the strange voyages of the Zeni, and Eric the Red, Icelandic outlaw, with his discovery and colonization of Greenland,—strange stories of hot springs in that far country, with which the monks warmed their monastery and cooked their food; a tribute of walrus tusks toward the expenses of the Crusades; tales of the rich green pastures, and herds of grazing cattle, of these colonists, and later their mysterious and complete disappearance, leaving only a scattered ruin here and there to show that they ever existed.

THE ROOSEVELT

Peary's ship, in which he sailed to discover the North Pole.

ARCTIC EXPEDITIONS

Beginning with the earliest authentic expedition (1526), it is possible to touch only on the most important inci-

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dents of the record of this later phase of the subject. The time from 1526 to date may be roughly and generally divided into three periods:

The first, from 1526, the time of the first North Polar expedition by England, to about 1853, the close of Great Britain's Franklin search expeditions. In this period the preponderance of British efforts over those of all other nations combined was so great as almost to obscure them and make this period preëminently British.

In this period British navigators essayed every route to the polar regions, attempted the Northeast and Northwest Passages again and again, and wrote some of the most brilliant pages of Great Britain's history over the names of Hudson, Davis, Baffin, Ross, Parry, Franklin, McClintock, and others.

From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

THE HUT OF THE DUKE OF THE ABRUZZI

From a photograph taken by moonlight in the Arctic regions.

The second period covers from about 1850 to 1895. In this period other nations—the United States, Germany, Austria, Sweden, and Norway—showed equal activity with Great Britain, and the names of Kane, Hayes, Hall, Lockwood, Brainard (United States), Nares and Markham (Great Britain), Koldewey and Weyprecht (Germany), Payer (Austria), Nordenskjöld (Sweden), and others were written indelibly into Arctic history. In this period the record of farthest north which had been held by Great Britain was wrested from her in 1882 by Lockwood and Brainard of the United States.

THE NORTH POLE ATTAINED

The third period is from 1895 to date. In this period, while other valuable work was being done,—as Amundsen's navigation of the Northwest Passage, Sverdrup's extensive discoveries in the North American archipelago, Erichsen's completion of the last gap in the north Greenland coast line,—three men, Nansen, Abruzzi, and Peary, each having for his object the attainment of the North Pole, pushed in succession far beyond the farthest of their predecessors, penetrating the inmost regions of the north, and the last named attaining the Pole which had been the prize of centuries.

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Briefly summarized, from 1526 to 1882 Great Britain held the palm of nearest approach to the Pole, slowly pushing the record up till Markham reached 83° 20′ north latitude. Then the lead came to the United States with Lockwood and Brainard's 83° 24′. In 1895 Norway went to the front in a great leap in Nansen's 86° 14′, and in 1900 Italy grasped the blue ribbon with Abruzzi's 86° 33′. In 1906 the United States took the lead again with Peary's 87° 6′, and finally closed the record with his attainment of the Pole on April 6 and 7, 1909.

From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

THE POLAR STAR

Landing the stores while the ship was nipped by the ice.

ANTARCTIC EXPLORATION

The exploration of the Antarctic regions dates back much less far than that of the Arctic. In 1772 Captain James Cook first crossed the Antarctic Circle and penetrated the Antarctic regions. After him came the Russian Bellingshausen in 1819, who discovered the first land within the Antarctic Circle. Then came Weddell the British sealer, who in 1823 pushed his sailing ship south into the great bight southeast of Cape Horn, named after him Weddell Sea, to 74° 15′ south latitude, 241 miles beyond Cook's record, and not exceeded in that region until the last year. At Weddell's farthest *no land or field ice was to be seen*, and only three icebergs were in sight.

In 1839-1841 occurred the important voyage of Sir James Ross. Ross a few years before had located the North Magnetic Pole. He was now in command of the Erebus and Terror, two ships that a few years later were to bear the Franklin expedition to its fate near the same North Magnetic Pole. Ross discovered South Victoria Land, directly south of New Zealand, with its long stretch of southerly trending savage coast line from Cape Adare to 78° 10′ south latitude, where he found an active volcano, Mt. Erebus. From here Ross followed the edge of the great ice barrier some three hundred miles to the eastward. The great indentation in the Antarctic continent thus discovered and navigated by Ross, and named after him Ross Sea, has

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since been the base of operations from which the South Pole was twice attained.

"FARTHEST SOUTH"

After Ross came various minor expeditions contributing to the knowledge of the Antarctic regions, and in the 1890's began a renaissance of Antarctic interest and exploration. In 1892, 1893, 1894 Scottish, German, and Norwegian whalers reconnoitered the Antarctic seas of Ross and Weddell in search of new whaling grounds, and in 1894 the first landing was made upon the Antarctic continent by some members of Bull's Norwegian crew; in 1895 Newmayer introduced in the sixth Geographical Congress in London a resolution upon the importance of Antarctic exploration; and in the years following there was an international attack upon the problem by Belgium, Great Britain, Germany, Scotland, Sweden, and France. In 1898, for the first time in the history of Antarctic exploration, an expedition (the Belgian under Commander de Gerlache), passed a winter within the Antarctic Circle beset in the ice; and a year later, in 1899, a British expedition under Borchgrevink passed a winter on the Antarctic continent itself, and made at Cape Adare, in Ross Sea, the first attempt at land exploration.

REAR ADMIRAL ROBERT E. PEARY

AT THE NORTH POLE

Photograph taken at the "Top of the World."

In 1901-1902 a German expedition under Drygalski determined a new part of the coast of the Antarctic continent south of Africa, and three others, under Bruce of Scotland, Nordenskjöld of Swe-

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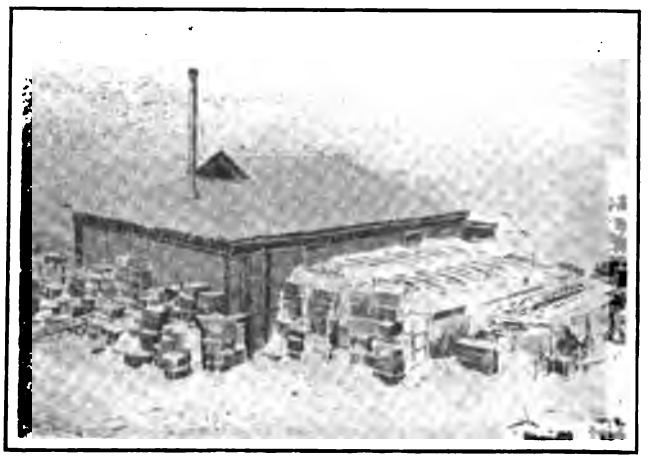
den, and Charcot of France, made valuable discoveries in Weddell Sea, and the regions southeast, south, and southwest of Cape Horn. In 1901-1903 Scott of Great Britain, selecting the Ross Sea region discovered by Ross sixty years before as his base, effected the first serious land exploration of the Antarctic continent. In a magnificent sledge journey he covered three hundred and eighty miles due south, reaching a point within four hundred and thirty-seven miles of the South Pole. Following Scott, his lieutenant, Shackleton, in 1908-09, using essentially the same base and route as Scott, made an even more brilliant journey, and reached a point within ninety-seven miles of the Pole, January 9, 1909. At that time this was the "farthest south" record.

THE SOUTH POLE

The successes of Scott and Shackleton still further stimulated interest in the Antarctic problem, and in 1910 and 1911 Great Britain, Norway, Germany, Australia, and Japan sent expeditions into the field; the United States unfortunately, as in the past, being unrepresented. Four of these expeditions—the Japanese, Australian, Norwegian, and British—selected the Ross Sea region south of New Zealand and Aus-



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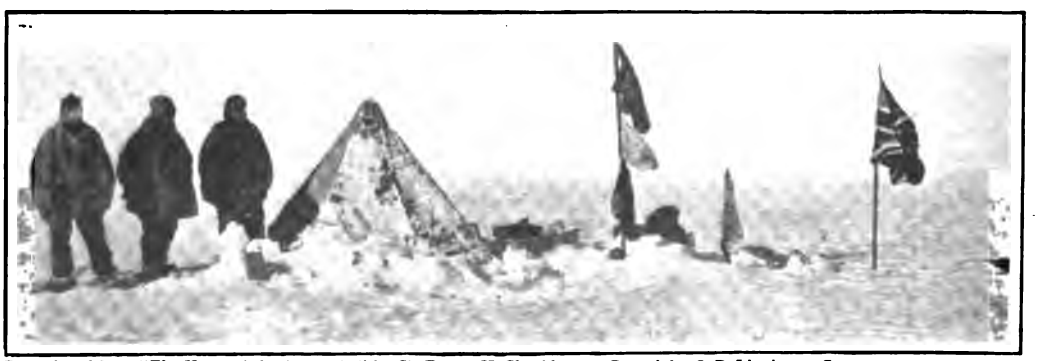
SHACKLETON'S EXPEDITION

The hut in the early winter quarters near Mt. Erebus, the Antarctic volcano.



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THE "FARTHEST SOUTH" CAMP AFTER A SIXTY-HOUR BLIZZARD

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SHACKLETON'S SHIP, THE NIMROD

Moored to a stranded iceberg about a mile from winter quarters, the Nimrod was sheltered from blizzards.

SHACKLETON AND HIS SON

tralia for their work; while the German expedition selected the Weddell Sea region southeast of Cape Horn, the most promising of all points of attack upon the Antarctic continent. All these expeditions have now returned. The Japanese expedition explored an unknown section of the coast of King Edward VII Land east of Ross Sea, the Australian expedition explored a long stretch of Wilkes Land west of Ross Sea, the German expedition made new discoveries in Weddell Sea, reaching a point farther south than ever before attained in that region; while Amundsen's Norwegian expedition, from its base in the southeast angle of Ross Sea, attained the South Pole, December 14 to 17, 1911, and Scott's British expedition, from its base in the southwest angle of Ross Sea, attained it a month later, January 18, 1912, Scott and his four companions dying of cold and starvation on the return.

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DISCOVERERS OF THE SOUTH MAGNETIC POLE

Part of Shackleton's expedition reached for the first time the South Magnetic Pole —that is, where the south part of the compass needle points. Those in the picture, reading from left to right, are Dr. Mackay, Professor David, and Douglas Mawson.

The record of Antarctic exploration from 1772 to date may be divided into two periods; the first from 1772 to 1898 and 1899, a period of summer voyages only, the

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work carried on entirely by ships, with no land or sledge work, and no attempt to winter in that region. During this period, though other nations, notably the United States and France, took part in the work, the work of Great Britain was so pronouncedly preponderant as to more than equal all the others combined. The second period is from 1899 to date, and is the period of overland exploration with sledges. In this period, as in the last period of Arctic exploration, three men, Scott, Shackleton, and Amundsen, each having for his object the attainment of the South Pole, pushed so far beyond all predecessors as to be in a class by themselves, two of them, Amundsen and Scott, actually reaching the Pole.

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NANSEN'S EXPEDITION

Digging the Fram out of the ice.

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AMUNDSEN IN POLAR COSTUME

Discoverer of the South Pole.

THE POLAR REGIONS—A COMPARISON

After the foregoing condensed résumé of Arctic and Antarctic exploration and discovery, I feel sure the reader will be interested in noting some of the striking contrasts between the two Poles and their surroundings. These contrasts are as great as the Poles are far apart. The North Pole is situated in an ocean of some fifteen hundred miles' diameter, surrounded by land. The South Pole is situated in a continent of some twenty-five hundred miles' diameter, surrounded by water. At the North Pole, Peary stood upon the frozen surface

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From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

ENTRANCE TO HUT

A "home" in the polar regions.

of an ocean *more than two miles in depth.* At the South Pole, Amundsen and Scott stood upon the surface of a great elevated snow plateau *more than two miles above sea level.* The lands that surround the North Polar Ocean have comparatively abundant life, musk oxen, reindeer, polar bears, wolves, foxes, arctic hares, ermines, and lemmings, together with insects and flowers, being found less than five hundred miles from the Pole. On the great South Polar continent no form of animal life is found.

Permanent human life exists within some seven hundred miles of the North Pole; none is found within twenty-three hundred miles of the South Pole. The history of Arctic exploration goes back nearly four hundred years. The history of Antarctic efforts covers one hundred and forty years. The record of Arctic exploration is studded with crushed and foundering ships, and the deaths of hundreds of brave men. The record of Antarctic exploration shows the loss of but one ship, and the death of a dozen men.

For all those who aspire to the North Pole, the road lies over the frozen surface of an ocean, the ice on which breaks up completely every summer, drifting about under the influence of wind and tide, and may crack into numerous fissures and lanes of open water at any time, even in the depth of the severest

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AT THE SOUTH POLE—PHOTOGRAPHED BY AMUNDSEN

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winter, under the influence of storms. For those who aspire to the South Pole, the road lies over an eternal, immovable surface, the latter part rising ten thousand and eleven thousand feet above sea level. And herein lies the inestimable advantage to the South Polar explorer which enables him to make his depots at convenient distances, and thus lighten his load and increase his speed.

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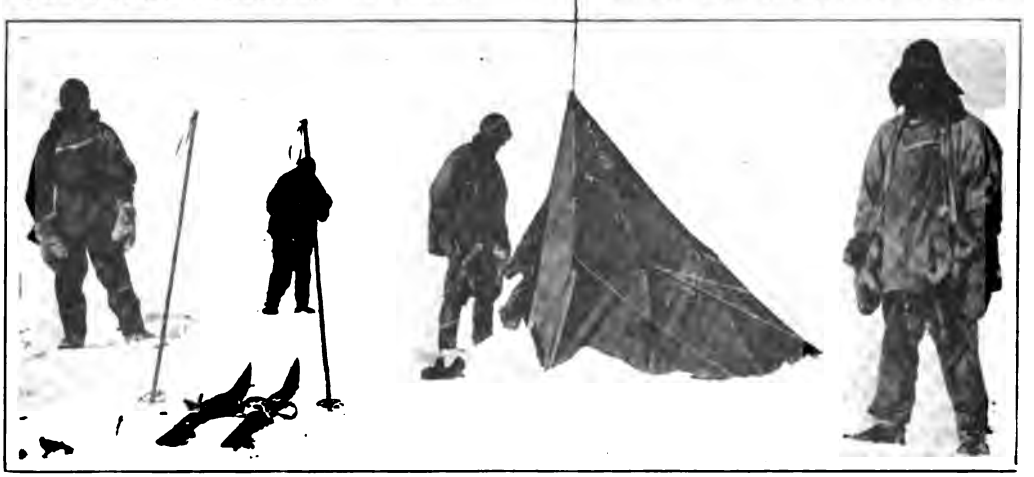
IN MEMORY OF BRAVE MEN

The cross erected on Observation Hill to Scott and his courageous companions.

THE FUTURE OF POLAR EXPLORATION

The efforts and successes of the last fifteen years in the Antarctic regions ought to, and I hope will, spur us as individuals, as societies, and as a nation to do all in our power to enable the United States to take its proper part and share in the great work yet to be done in that field. There are three ways in which this country could make up for its past lethargy in regard to Antarctic work, and take front rank at once in this attractive field.

One is to *establish a station at the South Pole* for a year's



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PRECEDED BY AMUNDSEN

When Captain Scott and his party reached the South Pole they found that Amundsen had been there before them. Captain Scott is peering into the tent left by Amundsen's expedition.

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THE THREE POLAR STARS

A photograph of Captain Roald Amundsen, Sir Ernest H. Shackleton, and Rear Admiral Robert E. Peary, taken at Philadelphia, January 16, 1913.

continuous observations in various fields of scientific investigation. With the practical experience in methods of travel and transportation now at the command of the United States as the result of our last twenty-five years of North Polar work, this would not be so difficult as it may seem to the layman.

Another is to inaugurate and carry out, in a special ship, with a corps of experts, through a period of several seasons, a complete and systematic survey and study of the entire circumference of the Antarctic continent with its adjacent oceans, with up to date equipment and methods. This plan would probably be the most attractive to scientists, as it would secure a large harvest of new and valuable material to enrich our museums and keep our specialists busy for years. It would also be the most expensive.

The third would be the thorough exploration of the Weddell Sea region southeast of Cape Horn, which is specially within our sphere of interest, together with a sledge traverse from the most southern part of that sea to the South Pole. Such a traverse, with the journeys of Amundsen, Scott, and Shackleton from the opposite side, would give a complete transverse section across the Antarctic continent.

This last would promise the largest measure of broad results in the shortest time, and least expense, and would probably be the most attractive to geographers.

The successful accomplishment of any one of these ventures would put the United States in the front rank of Antarctic achievements.

SUPPLEMENTARY READING—"Nearest the Pole" and "The North Pole," Peary; "On the Polar Star," Duke of the Abruzzi; "The Heart of the Antarctic," Shackleton; "Farthest North," Fridtjof Nansen; "The Uttermost South—the Undying Story of Captain Scott," *Everybody's Magazine*, July, August, September, and October, 1913.

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THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

OCTOBER 27, 1913

Volume 1 Number 37

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PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

This week's issue of The Mentor and that of last week are so distinguished in authority that we ask special attention to them. An interesting article on the Conquest of the Poles could have been prepared by any good writer. The Mentor article was written by the supreme authority on the subject, Rear Admiral Robert E. Peary. The article on "Famous American Sculptors," published last week, was written by Mr. Lorado Taft, one of the best-known sculptors in America. When Mr. Taft writes about Barnard, French, Bartlett and the other American sculptors he is giving an account of his fellows in art. It is fortunate that so able and so interesting a critical writer on sculpture as Mr. Taft could be found among sculptors. He has given to us in The Mentor just what we want—information imparted in a simple, interesting way, and with authority.

★ ★ ★

It is worth a great deal to us to read what others have to say about The Mentor. It is a genuine satisfaction to receive from far-off California a message of "surprise and great delight over this 'wise and faithful guide and friend,' which surely fills a need in the lives of busy people." A friend nearer by, in Brooklyn, offers thanks for our "wonderful weekly. The pictures are lovely," she says. "Already I have shown it to many of my friends, and they are just as interested and pleased as I am. You most certainly deserve a vote of thanks from the people for placing this beautiful educational magazine within easy reach of everyone."

★ ★ ★

The thanks we appreciate, but what we value most is that our Brooklyn correspondent showed The Mentor to many of her friends and that they were just as pleased and interested as she was. A letter like that from every reader of The Mentor would mean an aggregate membership for The Mentor Association that would make it unique among the educational institutions of the world. There is a prospect that we hold fondly before us—that of every reader showing The Mentor to every friend that might be interested.

★ ★ ★

And then, when all of these friends have seen The Mentor, they will want the numbers from the beginning. We say they "will want" them, for that is what most of our subscribers demand. A teacher in Kansas writes, "The Mentor is a delight, and its value is beyond expression. I feel that I cannot miss a single issue, so please send me the numbers from the beginning." A teacher from Pittsburgh, immediately on receiving the first copy of the magazine, asks for all previous issues. An agent in insurance writes from Arkansas for the preceding numbers, adding, "I cannot afford to lose one copy."

★ ★ ★

So from St. Louis we hear, "Send me all preceding issues," and from New Haven a college student writes, "I like the publication so much that I do not wish to miss even one number." We lack space to cite all cases of this kind, but as we turn over the mail we find here a request from Toronto for "all numbers, beginning with the first," another from Charleston, and a third from Hyannis, Massachusetts, demanding "all preceding numbers."

★ ★ ★

It has become a regular daily incident, and it shows the unique character of The Mentor publication. It is not simply a magazine. Subscribers do not send for all back numbers of the ordinary magazine from the beginning of its existence. Every number of The Mentor is part of an interesting educational plan. The members of The Mentor Association want *all* parts of that plan.

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THE MENTOR

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EFFICIENCY AND KNOWLEDGE

THE MENTOR idea found its origin in a real human need. Heretofore, in this busy work-a-day world, knowledge has been very hard to get, for there is little time to read many books or long articles. We have all felt the need of some quick, easy, effective way of acquiring useful information. We have felt the need of that modern efficiency in acquiring knowledge which we have seen applied to other branches of endeavor.

The Mentor supplies that need—in art, literature, history, science, travel, and nature. It recognizes the value of the spare moment. It makes the spare moment count.

The Mentor Association, Inc.

FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

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ALGIERS

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ALGIERS, ALGERIA, formerly a nest of pirates, but now a fine, modernized city in possession of the French, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

MONDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

ALGIERS, ALGERIA

LESS than a century ago the Barbary Coast, and the city of Algiers in particular, was a nest of pirates. All the principal nations of the world paid them tribute. Their nation was known as the "scourge of Christendom." Up to the year 1800 the United States alone had poured over two million dollars into the coffers of the dey, or ruler. But it was our country, the youngest of all, that put a stop to this cowardly practice of paying toll for immunity from attack on the high seas.

In 1800 Captain Bainbridge, in a United States warship, went to Algiers, taking the usual "presents."

The dey commanded him to become his messenger and carry his despatches to Constantinople. "The English, French, and Spanish captains have always done this for me. You also pay me tribute, and you also are my slaves," he said insultingly.

Not daring to disobey without orders from home, Bainbridge did as he commanded; but this was too much for the American people. After the War of 1812 Commodore Decatur served notice on the dey that never again would the United States pay him tribute in money. The dey replied that some powder for his fleet would be acceptable.

"The powder you shall have, if you insist," answered Decatur; "but the bullets go with it."

The dey refused the present; but ordered his ships to destroy all American shipping hereafter. These orders having been carried out, Commodore Decatur sailed again for Algiers, and forced the terrified dey to sign a treaty which gave to American ships immunity forever after.

In 1816 the English attacked Algiers; but it was not until fourteen years later that the pirates' nest was destroyed for good. On June 13, 1830, the dey of Algiers slapped the French consul in the face, and brought down upon himself the wrath of France in the shape of an army of forty thousand men. On the fourth of July, Algiers surrendered, and the "scourge of Christendom" was ended.

Algiers, the French capital of Algeria, has 154,000 inhabitants. It is located on the west side of the Bay of Algiers, and is the most important coaling station on the whole coast of northern Africa.

In Roman times the famous Biblical town of Cæsarea occupied almost the same site. The present city was founded in 944; but Algiers was of little importance until after the expulsion of the Moors from Spain, many of whom settled in the city. From then on until its capture by France, Algiers was the chief seat of the Barbary pirates. The French have greatly improved the place.

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NICE, FRANCE

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NICE, FRANCE, a very ancient and charmingly beautiful town, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

THURSDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

NICE, FRANCE

THE Phocæans of Marseilles founded Nice twenty-five hundred years ago. Its situation soon made it one of the busiest trading stations on the Ligurian coast. But in those days the price of prosperity was continual warfare. The Saracens descended on Nice in 729; and though at that time they were repulsed, in the next century they captured the city and burned it.

All through the Middle Ages, Nice had its share in the wars and disasters of Italy. It had to fight both Genoa and France, and on the sea its merchantmen were attacked by Barbary pirates. Finally in 1388 it placed itself under the protection of the counts of Savoy. In this way it was protected on land and could devote its strength to taking care of the pirates.

But bad fortune seemed to hover over the city. Invading armies devasted the land, and then pestilence and famine raged for several years. In 1543 Nice was attacked by the united forces of Francis I and Barbarossa. After a brave resistance the city was compelled to surrender, and was pillaged by the conquerors.

Then followed many years of alternate war and peace; until finally Nice was captured in 1792 by the armies of the French republic. It continued to be a part of France till 1814; but at that time it reverted to Sardinia. Then in 1860, by a treaty between the Sardinian king and Napoleon III, it was again transferred to France, in whose possession it is today.

The city of Nice is a great winter resort for invalids and others from all parts of Europe. It is situated on the Baie des Anges. A steep limestone hill, three hundred and eight feet in height, running back for some distance from the shore, is the historical nucleus of the town. It used to be crowned by a castle, which, previous to its destruction by the Duke of Berwick in 1706, was one of the strongest fortresses on the coast. Now it is a public pleasure ground.

Nice is a great commercial town. Grapes, olives, oranges, and mulberries are grown profusely, and in the city there are perfumery factories, oilworks, furniture factories, confectionery works, a national tobacco factory, and many others.

For the comfort and entertainment of visitors every provision is made. Autumn is the best season. Nice is at its liveliest during the carnival festivities. In these carnivals battles are waged with sweetmeats and flowers.

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RAPALLO ITALY

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RAPALLO ON THE RIVIERA, an extremely beautiful stretch of shore which extends along the Mediterranean Sea, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

TUESDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

THE RIVIERA

THE Riviera is a narrow belt of coast that lies between the mountains and the sea all round the Gulf of Genoa in the north of Italy, extending from Nice on the west to Spezia on the east. Part of the Riviera is in France and part in Italy. The Riviera di Ponente ("the coast of the setting sun") lies between Nice and Genoa. The part between Genoa and Spezia is called the Riviera di Levante ("the coast of the rising sun").

The climate of the Riviera is very mild, and it is one of the most beautiful regions on earth. All this district is open to the south and sheltered by the mountains on the north and east. The landscape is delightfully varied,—here a bold and lofty promontory, there a wooded hill, and down near the coast richly cultivated plains. The traveler passes steep and frowning cliffs, whose bases are washed by the surf of the Mediterranean, whose summits are crowned by the venerable ruins of towers erected in bygone ages for protection against pirates.

Many of the towns in the Riviera are situated in fertile valleys or on picturesque hills; while others are perched like nests among the rocks. Little churches and chapels peering from the somber foliage of cypresses, and gigantic gray pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the secnery; while the vast expanse of the Mediterranean, with its ever changing hues, dazzles the eye with its beauty.

Olives, with their grotesque and gnarled stems, are grown on great plantations in the Riviera. The warm climate produces luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes. Bright green pine forests meet the eye, and even palms are seen occasionally.

Thousands of visitors spend the winter in the chain of towns and villages that stretches from one end of the Riviera to the other,—Nice; Monte Carlo in Monaco, the little independent principality; Mentone, the last town in the French Riviera; Bordighera; Pegli; Nervi; Spezia; and many others. In summer the Italians visit these resorts for sea bathing.

The only drawback to the Riviera is its liability to earthquakes, of which there were four in the last century alone.

A railway runs close along the shore all through the Riviera. The distance from Nice to Genoa is 116 miles, and from Genoa to Spezia 56 miles. In the latter stretch the railroad burrows through the many projecting headlands by means of more than eighty tunnels.

The poets Lord Byron and Shelley both lived and wrote on the shores of the Gulf of Spezia, and Charles Dickens, the great English novelist, wrote his well known story, "The Chimes," at Genoa.

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GENOA, ITALY

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GENOA, ITALY, a busy center of modern enterprise and activity, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

FRIDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

GENOA, ITALY

SEAS without fish, mountains without trees, men without honesty, women without modesty,"—that was what her enemies said about the republic of Genoa in olden times. And historians seem to agree that the character of the Genoese in those days was not of the best. All their energy was concentrated on commerce and the pursuit of money. They took no interest in art nor in any of the intellectual development of Italy during the Middle Ages. But these bad traits of the Genoese have all disappeared.

The city of Genoa now has 163,200 inhabitants, and is the seat of a university and an archbishop. It is the headquarters of the fourth Italian army corps, and is a strong fortress, as well as being the chief commercial town in Italy.

Genoa, with its many beautiful palaces, rising above the sea in a wide half-circle, is called "La Superba" (the superb). The old town is a network of narrow and steep streets, lined with many-storied buildings; but the newer part of the city has broad and straight thoroughfares.

In the seventeenth century the Genoese built as a protection against their enemies a rampart over nine miles long. They also erected on the heights around the town ten detached forts.

From the earliest times Genoa has been famous as a seaport. Today it still possesses its great mercantile supremacy, and in addition is an important emigration harbor. Far back in 400 B. C. its trade with the Greeks, Etruscans, and Celts was large, and as time went on it increased greatly.

In the Middle Ages the little rival Italian states were constantly at war with one another. Genoa had a war with Pisa, and in 1284 shattered the power of that city forever in a terrible naval battle at Meloria. Then came the struggle with Venice which ended in the defeat of Genoa at the battle of Chioggia in 1380.

The city of Genoa was also filled with internal political strife. Two or three different factions were continually fighting with one another, and this finally led to Genoa's being always under the rule of some foreign prince. Finally in 1797 the aristocratic government of Genoa was superseded by the democratic "Ligurian Republic," established by Napoleon, and in 1805 Liguria was formally annexed to the empire of France. Ten years later it was annexed to the kingdom of Sardinia.

Giuseppe Mazzini, the patriotic writer, was born at Genoa in 1805, and Garibaldi, the great Italian patriot and leader, with whom he worked, though born at Nice in 1807, was the son of a Genoese of Chiavari.

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CASINO, MONTE CARLO

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MONTE CARLO CASINO, a famous spot in the smallest independent country in the entire continent of Europe, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

WEDNESDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

MONTE CARLO, MONACO

IT is a curious thing that the smallest country in Europe is also one of the most visited. This is the little independent principality of Monaco. Monaco is only about eight square miles in area. It is two and a quarter miles long, and its width varies from one hundred and sixty-five to eleven hundred yards. The population of the entire principality is only 19,121.

Monaco, the city of Monte Carlo in particular, is so greatly visited for two reasons,—its charming climate and situation, and its gaming tables. It is an excellent health resort; but is world famous as a gambling place. It was in 1861 that a man named François Blanc obtained a gambling concession in Monaco for fifty years from Charles III. A stock company later got hold of this concession, and in 1898 it was extended to 1947, in return for a payment to the prince of $2,000,000 in 1899 and another payment of $3,000,000 this year. In addition to this Monaco obtains from the company an annual tribute of $350,000, increasing to $400,000 in 1917, $450,000 in 1927, and $500,000 in 1937. These great tributes make it possible for the inhabitants of Monaco to be entirely exempt from taxation.

In the principality of Monaco there are three cities,—Monaco the capital, Condamine, and Monte Carlo. At one time the towns of Mentone and Roquebrune belonged to Monaco; but they were ceded to France in 1861 for $800,000. The city of Monaco occupies the level summit of a rocky headland, rising about two hundred feet from the shore. Here the prince has his palace.

Monte Carlo lies to the north of the Bay of Monaco, where are gathered the various buildings of the Casino of Monte Carlo, with the beautiful gardens, and many villas and hotels.

The history of this little principality is an interesting one. It seems that long ago a temple of Heracles was built on the Monaco headland by the Phenicians. The same god was worshiped there by the Greeks at a later date, and they gave the place its name. The Grimaldis, the present ruling family of Monaco, became associated with the place in the tenth century; but they did not come into permanent possession until much later.

Monaco in the fourteenth century was notorious for its piracies, and the right to exact toll from vessels passing the port continued to be exercised until the end of the eighteenth century.

For many years Monaco was an ally of France; but in 1525 it came under the protection of Spain. Then in 1641 Honoré II threw off the Spanish yoke and made himself an ally of France. The National Convention annexed the principality to France in 1793; but by the Treaty of Paris in 1814 it was restored to the Grimaldis. Finally in 1860 Monaco passed again under French protection.

The present ruler of Monaco, Prince Albert, was born in 1848 and succeeded his father, Prince Charles III, in 1889. He was recently on this side of the Atlantic on a visit. The Prince is absolute ruler, as there is no parliament in the principality. He appoints a small council to advise him on matters of state. He also has power to appoint the mayors and other municipal authorities.

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MALTESE ITALY

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NAPLES, ITALY, which is considered by many people to be the most beautifully situated city in Europe, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

SATURDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

NAPLES, ITALY

NAPLES, the most important seaport in Italy, is also its largest city. In addition to this it is one of the most beautifully situated cities in the world.

The ancient Greeks founded Naples away back in olden times. They came from Cumæ and founded a city which they named Parthenope. Afterward this was divided into Palacopolis, the "old town," and Neapolis, the "new town." It was from the second that Naples got its name.

Later many other nations came into possession of the city,—Ostrogoths, Byzantines, and Normans. At one time Charles of Anjou made Naples his capital. Ferdinand I of Aragon, the Spanish viceroy, Don Pedro de Toledo, and the Bourbon Charles III all extended the city. Finally in 1860 the kingdom of which Naples was the capital was united to the kingdom of Italy.

Naples has not so many historic and artistic monuments as other Italian cities; but in the museum are preserved valuable treasures from Pompeii and Herculaneum, the old Roman cities that were destroyed by Vesuvius and only within recent years have been excavated.

The best view of Naples may be had from the Bay of Naples. The city is built at the base and on the slopes of a range of volcanic hills, and rises from the sea like an amphitheater. The Castle of St. Elmo occupies a hill, from which a transverse ridge runs south to form the promontory of Pizzofalcone and divides the city into two natural crescents. The western part, the Chiaja ward, is a long, narrow strip between the sea and Vomero Hill. This is the fashionable quarter. To the east lie the oldest and busiest quarters, of which the long Via Roma is the main street.

One cannot speak about Naples without mentioning Vesuvius. As one writer said, "Mount Vesuvius is to the Neapolitan bay what Fujiyama is to many a landscape of Japan,—the lofty background of the picture, and the grand presiding genius of the place. By day it proudly waves its plume of smoke, by night its torch of fire, as if it claimed to be the champion of destruction."

A cable railway ascends Vesuvius now, and for many years the mountain has been quiet. But it is only slumbering. Some day it will break loose again and pour forth its streams of redhot lava, its agents of destruction.

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THE MENTOR

NOVEMBER 10, 1913

THE MEDITERRANEAN

BY

DWIGHT L. ELMENDORF

Lecturer and Traveler

ALGIERS · THE RIVIERA · MONTE CARLO
NICE · GENOA · NAPLES

ACROSS the straits from Gibraltar is another and very different world. Start with Tangier (tahn-jeer′) and wander along the Barbary coast, and you will find yourself in such contrasting conditions, and in a civilization so different from those north of you in Spain and in France, that it will be hard for you to believe that you are separated from those countries by distances varying from the narrow straits of Gibraltar to a mere matter of two or three hundred miles.

You will seem to have been transported to the other side of the world. No traveler can find greater variety in scene and life, in language and habit, in climate and condition, than he gets in the course of a full Mediterranean tour. Few travelers make the whole circuit of the Mediterranean. This great inland sea is usually visited only in parts, and while the traveler is in transit from one point to another. There is no general description that can apply to the whole of this interesting body of water. On every shore there is something that is new and different, and somewhere on these shores there is something to delight each one. If scenery is desired, the French and Italian Riviera (ree-vee-ay′-rah) will draw one irresistibly. A life full of gaiety will hold him there. If historic associations interest him, he will turn naturally to the shores of Italy and Greece, and he will spend months pleasantly in the Adriatic or Ægean Sea. There is in those countries an endless amount to learn and a wealth of natural beauty. When you have cruised through the Ægean (ee-jee′-an), visit the coast of Greece, and of Asia Minor. There you will know the

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ALGIERS

A street scene in Algiers near the mosque.

ALGIERS

A scene near the busy market.

feelings that stirred Lord Byron when he wrote:

"Fair clime! where every season smiles
Benignant o'er those blessed isles,
Which seen from far Colonna's height,
Make glad the heart that hails the sight,
And lend to loneliness, delight."

The Mediterranean has been the arena of the world's history for several thousand years.

THE MEDITERRANEAN TRIP

As your eye traces the coast line on the map and you note the countries whose shores are washed by the Mediterranean, you realize what a trip throughout that sea must mean in instruction as well as in delights of travel. Besides the countries I have named, there are Turkey, Asia Minor, Palestine, and Egypt, to say nothing of the great stretch on the African coast. The shore line is so extended, and the life and customs at different points vary so, that we think of the Mediterranean as not one thing, but many things. What is usually called a "Mediterranean trip" rarely comprises more than ten or fifteen points. With limited time, the traveler naturally selects the points of which he has heard most.

ALGIERS

A Mediterranean trip to many travelers means Algiers (al-jeerz'), as far as the African coast is concerned, and the Riviera, with all the points on that beautiful north shore line. Then they must see Naples, of course, and after passing down the Italian coast they are likely to go straight on to Egypt. After passing through the straits of Gibraltar the attention of the traveler is soon centered on Algiers.

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From the entrance to the harbor Algiers appears like a white diamond set in a circle of emeralds. The town consists of two parts, the French and the Arab quarters. To the visitor from the west Algiers is most interesting; for there he meets characters of all kinds, European peoples mixing with those of North Africa. The French quarters show that the Frenchman, when compelled to live in another country, takes a bit of Paris with him; for there is found the typical French café, with its little tables on the sidewalk, contrasting with the Arab café where natives, in their picturesque white costumes, sit and sip their coffee and gossip with wild gesticulation. Even in its African population Algiers is oddly mixed. Each tribe has its own peculiar costume, the marketplace often looking like a stage of a comic opera, only much more artistic and natural.

MOSQUÉE DE LA PÊCHERIE, ALGIERS

The "Mosque of the Fishery" was erected by Turkish architects in 1660. It is a cruciform building, with a large central dome painted inside, and a square minaret, now a clock tower.

TOMBEAU DE LA CHRÉTIENNE

This large tomb near Algiers, 108 feet high, was built as a tomb for Juba II and his family. It serves as a landmark for sailors. Its present name is derived from the cruciform moldings of the door panels.

A STREET SCENE IN ALGIERS

Showing three different styles of costume.

The government house, and in fact all the buildings except those in the French quarters, are Moorish in design and generally whitewashed, so that they masquerade as glittering white marble. The town is beautifully situated, and is surrounded by a very interesting country filled with relics of Punic War times, and ruins of structures of even a more remote period. Near Algiers is the building called the "tomb of the Christian woman." This is really the tomb of Juba II, who married Cleopatra Selene (se-lee′-nee), daughter of the celebrated

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Cleopatra and of Marc Antony. Juba II had a son, Ptolemy, and a daughter, Drusilla, who was the wife of Felix, procurator of Judea, who, it will be remembered, said to Saint Paul, "Go thy way for this time; when I have a convenient season, I will call for thee" (Acts xxiv, 25).

All the coast about Algiers is filled with just such interesting relics of Biblical times. Perfect French roads now make it possible to reach the most interesting places by carriage or motorcar.

THE RIVIERA

Across the Mediterranean is a stretch of shore that no traveler in Europe should miss. It is called "The Riviera," and it extends from Cannes (kahn) to Ventimiglia (ven-tee-meel'-yah), thence to Spezia (spet'-see-ah), beyond Genoa (jen'-o-ah); the former section French, the latter Italian. From one end to the other is a chain of health resorts, some most fashionable, others the very opposite; the latter on that account more desirable to those who wish peace and quiet. Even in the most retired spots, however, there is no escape from the honk-honk of the motorcars; for Riviera highways are the favorite touring roads of southern Europe.

LOOKING TOWARD MENTONE

Mentone belonged to Monaco until 1861. It is beautifully situated on the Golfe de la Paix, consisting of two bays separated by a rocky promontory.

Beginning at Cannes, the necklace of the sea contains such jewels as Antibes (ong-teeb'), Nice (nees), Villefranche-sur-Mer (veel-frongsh-soor-mare'), Beaulieu (bo-lee-eh'), Monaco (mon'-ah-ko), Monte Carlo, and Mentone (men-to'-ne). These are followed by the Italian section,—Ventimiglia, Bordighera (bor-dee-gay'-rah), Ospedaletti, San Remo (ray'-mo), Alassio (ah-lahs'-see-o), Savona (sah-vo'-nah), Pegli (pel'-yee), and Genoa. This section is called the Riviera di Ponente (po-nen'-the), followed by Riviera di Levante (le-vahn'-te) to the east of Genoa,—Nervi (ner'-vee), Recco (rek'-ko), Santa Margherita Ligure (lih-goor'-eh), Rapallo (rah-pahl'-lo), Sestri Levante, and Spezia.

The French section is more fully developed, and therefore more comfortable and fashionable. The Italian section, while beautiful, leaves much to be desired by the ordinary tourist.

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There nestles in the southeast corner of France a tiny little principality called Monaco, the most remarkable place of its kind in the world.

MONTE CARLO
The front of the Casino.

MONTE CARLO

It is only about a half-square mile in area, and contains fifteen thousand inhabitants. Strange as it may seem, there are no taxes there, as the Société des Bains de Mer, which is simply a name for the society or company that runs the Casino gambling tables at Monte Carlo, pays the tribute. From the millions of francs paid by this society to the Prince of Monaco and his government every year, the natural inference is that most of the visitors to Monte Carlo get nothing except experience.

The Casino building is very theatrical in style, built expressly for its purpose, and superbly placed on a promontory overlooking the sea and town. It is surrounded by beautiful gardens, carefully kept. In fact, the whole place is a delight to the eye and the most beautiful spot on the Riviera. It is attractive enough to detain one for days, even if the great magnet, the Casino, was not there. On account of the gaming, the whole district is filled with characters that one had rather not meet except in the Casino, where perfect order is assured by the presence of numerous detectives, ready to check disorder when it threatens, or to notify politely anyone of suicidal tendency to leave the Casino and the principality. There is no place in the world where arrangements are so well planned to satisfy the desire of human beings to get something for nothing. And it is not simply a gaming place. The spectacle of Monte Carlo has a great fascination even for those who never play at the tables, everything is so beautiful, so orderly,

MONACO
The palace of the Prince of Monaco, and in the background the "Tête de Chien" or "Dog's Head Mountain."

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THE CASINO, MONTE CARLO

One of the beautiful gaming rooms, the "Salle du Trente-Quarante."

and so well kept. Many who visit there prefer, however, to stop at Mentone, which is but a few minutes distant by trolley or motorcar.

NICE

The Nicæa (ny-see′-a) of ancient times, founded by Massilians in the fifth century B. C., Nice is the birthplace of Masséna (mah-say-nah′) and Garibaldi, (gah-ree-bahl′-dee). Sheltered by the Maritime Alps, and because of the great limestone cliffs along shore, which absorb the heat rays of the sun, the temperature is so modified that flowers bloom the year round. Nice and its near neighbors have become a famous resort for invalids, especially of the English, who flee to this part of the world to escape their own disagreeable winter. In summer the temperature is fifteen to twenty degrees lower than Paris. The best view of the town is obtained from Castle Hill, overlooking the shore of the Promenade des Anglais, constructed by the English in 1822, in order to give work to the unemployed. One of the secrets of the great success of Nice as a resort is the great variety of entertainment offered by the clever Frenchmen. Fine hotels, theaters, casinos, promenades, and roads (the best in the world), especially the Petite and the Grand Corniche (kor-neesh′), together with a superb climate, are quite enough to attract people from all parts of the world. The business part of the town is a miniature Paris. Fine avenues, lined with shops filled with all kinds of attractive things, inveigle the

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THE CASINO, MONTE CARLO

The richly decorated "Salon de Conversation."

tourist into extravagant expenditure; while casinos and gambling places relieve the venturesome of their spare cash most politely.

GENOA

From being a republic and a great naval power in the Middle Ages, and as such a rival of Venice, Genoa has come to be now a city of great enterprise and activity. It stands next to Marseilles (mahr-saylz′) in importance as a seaport. It is advantageously situated, the Gulf of Genoa affording an attractive harbor, and the slopes of the Ligurian hills at the back offering many spots of advantage for the display of the city's beautiful buildings.

The city is finely constructed. As you enter the harbor you find just before you that part of the lower town that is on the level of the water. Beyond that and up the hillslopes beautiful structures have assembled themselves on the different levels of a great natural theater, as if to watch your coming and to greet you on your arrival.

On landing at the pier the traveler quickly finds himself in the attractive Palazzo Doria, named after Andrea Doria, (do′-ree-ah) the famous admiral of Charles V. It is well for the visitor, especially if an American, to take this course, following up the Via Doria to the square in front of the railway station; for there, surrounded by flowers and palms, stands a fine monument of Christopher Columbus; who, it will be remembered, was a native of the city. Genoa is full of stirring activity.

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NICE

The town and the promenade from Castle Hill.

If you have gone there from some of the quieter towns along the Riviera, you will feel a change in spirit. You are inclined to move a little faster. Things are happening all the time. There is much to be seen, and all that you see tells a story of years of vigorous, successful civic life. The most notable physical features of Genoa are its fine medieval churches and its many splendid sixteenth century palaces.

Follow up the Via Garibaldi, a magnificent street with many beautiful palaces on both sides. To vary the impressions of fine architectural display take a ride in the tramway up to San Nicolo (nee-ko-lo′) and Castellaccio (cahs-tel-ah′-cho), where you will find yourself over a thousand feet high, and commanding a superb view of the Bisagno (bih-sahn′-yo) Valley and the Campo Santo (kahm′-po sahn′-to) below you. The cemetery called Campo Santo is one of the most interesting features of Genoa. It is beautifully situated, and is filled with remarkable monuments, some of them executed by the leading sculptors of Italy. In the burial spots of the Genoese, as well as in the homes where they live, there is much of luxury and elegance. In its business activities, its social life, its climate, and its customs, Genoa is attractive, and holds the visitor there for sometime content.

NAPLES

On the most beautiful site in Europe stands Naples, the Neapolis of the Athenian colonists. After the Romans conquered it, it still retained Greek culture and institutions. It became the favorite summer resort of the Romans,

NICE

Nice is a superb winter resort. In the summer it is less frequented.

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and the delight of the poets Horace, Ovid, and Virgil. It was when living in Naples that Virgil wrote his famous verses on agriculture, the "Georgics." After many vicissitudes Roger de Hauteville formed the kingdom of Naples in 1130.

Medieval Naples is traceable in its walls and great gates. The Porta Capuana is one of the best preserved.

After the young Conradin (kon′-rah-deen), the last of the Norman dynasty in Naples, was executed, the country was ruled by the house of Anjou (English, an′-jo; French, ong-zho′), then by the French (Louis XII), and then by Ferdinand of Spain. Don Carlos improved the city and surrounding country. In 1806 the city was invaded by Napoleon, who established his government there for a short time. The Bourbon (boor-bong′) rule came to an end in 1860, when Frances II was dethroned by Garibaldi. From the time it was founded till the present day poor Naples has been so torn to pieces by the many nations contesting for it

THE RAILWAY STATION, GENOA

GENOA

Houses in the old town near the port. The old town is a network of narrow and steep streets; but the newer quarters have broad and straight thoroughfares.

CAMPO SANTO, GENOA

This cemetery was laid out by Resasco in 1844-51. The central point is a rotunda, with a dome borne by columns of black marble.

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that there is but little left of its ancient beauty or grandeur, and it now depends upon its wonderful situation, which, with the beautiful places about it, holds the visitor enchanted.

NAPLES

The market street in the old quarter.

THE BEAUTY OF NAPLES

There are travelers of years of experience who have declared that the site and surroundings of Naples are not excelled in beauty anywhere in the world. You enter the Bay of Naples with the island of Ischia (es′-kee-ah) on one side and on the other the island of Capri (kah′-pree). Immediately before you lies Naples, stretching out from the water's edge up the hills beyond; the second largest city in Italy, with a population of over five hundred thousand. Back of it and to the southeast is Vesuvius. History has taught us to look with feelings of respect and awe upon that smoke-crowned cone. On the shore, to the south, Herculaneum (her-kew-lay′-nee-um) and Pompeii (pom-pay′-yee) are to be seen, and as the coast curves out to the peninsula you come to Sorrento (sore-ren′-to) and the road along the mountainside that takes you on a scenic tour of matchless beauty, including Amalfi (ah-mahl′-fee), Vietri (vee-ay′-tree), and Salerno (sah-ler′-no).

PORTA CAPUANA, NAPLES

Capua Gate, one of the finest of Renaissance gateways, was built by the Florentine Giuliano da Maiano, with sculptures by Giovanni da Nola.

The interest in Naples is not only scenic, but historic. It is not the achievements of monarchs nor the monuments of artists that attract you. In such matters Naples is poorer than other towns in Italy. But the relics rescued from the explorations in Herculaneum and

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Pompeii afford an interest that is unique and compelling—an interest, too, that is continually growing, for new discoveries are being made from time to time.

Many are the scenic trips to be taken from Naples. It is a point of departure for pleasure tourists in almost every direction. The ascent of Mount Vesuvius is interesting; but that is the interest of curiosity. Where visitors find the greatest happiness is in the trips to outlying points, especially to the peninsula of Sorrento, to the island of Capri, and to Amalfi and Ravello. It is at these points that we find the greatest beauty of the Mediterranean. It seems indeed as if the great inland sea and mankind had joined there to make a pleasure ground beyond compare.

It is in and about Naples that the traveler will care to linger longest. There is so much to be seen there—and, when satisfied with pleasure jaunts and scenic trips, there is a serenity of life in Naples, and a soft, sunny climate that, to repeat Byron's words, "lend to loneliness delight." One friend of mine prolonged a trip, planned for a week, until it filled out twelve months. There is much to interest and delight one in all the seaport towns of the Mediterranean. After all has been said of its varied shores, however, one is apt to conclude by giving the palm of distinction in beauty and interest to Algiers, to Monte Carlo, and to Naples with its environs.

NAPLES FROM THE BAY

SUPPLEMENTARY READING—"Mediterranean Winter Resorts," E. Reynolds-Ball; "Algeria and Tunis," Frances E. Nesbitt; "The Barbary Coast," H. M. Field; "The Garden of Allah," R. S. Hichens; "Servitude," Irene Osgood; Burckhardt's "Cicerone," translated by Mrs. A. H. Clough; "Afloat and Ashore on the Mediterranean," Lee Meriwether; "Mediterranean Trip," N. Brooks; "Italian Cities," E. H. and E. W. Blashfield.

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THE MENTOR

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Editorial

The Mentor has reached the farm. We have heard of its work in cities and towns and small settlements. We have had assurance of its acceptance by professional men, business men, educators, reading societies, and of the place it has assumed in the home. We have been waiting to hear from the farm—and wanting to hear, for it seems to us that a plan that carries information in a popular and interesting way to the public must be a welcome visitor week by week to any intelligent farm family.

★ ★ ★

And now comes the first voice from the farm, and it is in its way the finest, freshest, and cheeriest message that we have had. It is so full of simon-pure human notes that we are going to give it to the readers of The Mentor in full. We are sure it will interest all of our readers as much as it gratifies us:

"The Mentor Association, Inc., New York City.

Dear Sirs: Thank you so much for your offer for becoming a charter member. I think The Mentor is splendid and I desire most keenly to accept, but alas, I am poor. My husband and I are young and struggling farmers. We are in a way of becoming comfortably situated, but at present, though we own quite a bunch of stock, implements, some property, etc., we really have little actual cash, and have to plan with economy and care to make every penny count. The grain in the bins means money, but must pay for labor and other expenses until another crop is harvested next year. The cream from the cows pays for food and clothing and incidentals.

★ ★ ★

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We have always claimed for The Mentor a "wide human reach." Surely it must have it when a single number can bring a message like this back to us from a far western farm.

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★ ★ ★

So we have prepared the blue coupon specially with the thought of interesting your friends. Send to us for some of these coupons. They will enable you to place free copies of The Mentor with friends that you think will appreciate them. You enjoy The Mentor. Give your friends a chance to enjoy it too.

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FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

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VIEW OF CAIRO, EGYPT

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CAIRO, the capital and most populous city of modern Egypt, is the subject of one of the intaglio-gravure pictures illustrating "Egypt, the Land of Mystery."

MONDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

CAIRO

CAIRO is the capital of modern Egypt and the most populous city in Africa. By the Arabs it is called Maçr-el-Qâhira or simply Maçr. It is situated on the Nile, extending along the east bank of that river for about five miles.

Cairo itself is really the fourth Moslem capital of Egypt. The site of one of those which preceded it is partly included within its walls, while the other two were a little to the south. Jauhar or Gohar-el-Kaid, the conqueror of Egypt for the Fatimite calif El-Moizz, in 968 founded El-Qâhira, "The Victorious." This name was finally corrupted into Cairo.

The city was founded on the spot occupied by the camp of the conqueror. It grew larger and more important as the years went by. In 1175 the Crusaders attacked Cairo; but were repulsed. The town prospered; but in 1517 it was conquered by the Turks. Thereafter it declined. The French captured the city in 1798. The Turkish and English forces drove them out in 1801, and Cairo was then handed over to Turkey.

A few years later Mehemet Ali became the Turkish viceroy. This man was a bold and unscrupulous schemer. He was born in Macedonia and became colonel of the troops of the Turkish sultan and was stationed in Egypt. In 1805 he was appointed governor. Two years later England tried to get possession of the country; but he foiled them.

The Mamelukes, the former rulers of Egypt, had been conquered by Napoleon, and were forced to acknowledge Mehemet Ali as master of Egypt. But they were still powerful, and their plots hindered the plans of the ambitious viceroy. So one day in 1811 Mehemet gave a great feast in the citadel in Cairo, to which the Mamelukes were all invited. Four hundred and fifty of them accepted and rode, a magnificent cavalcade, up to the citadel through a deep, steep passageway leading from the lower town.

The lower gates of the street were suddenly closed. Behind the walls were the armed men of Mehemet Ali. Point-blank they fired into the crowd of horsemen. The slaughter was kept up until all were dead. Tradition says that one man escaped by leaping his horse over a wall. Thus Mehemet became ruler indeed of Egypt.

Under his rule Cairo grew up. He is supposed to have watched over the welfare of his people; but, according to one historian, "they could not suffer more and live."

Ismail Pasha, the first of the khedives, (keh-dêeves) modernized Cairo. Coming from Paris filled with progressive but reckless ideas of civilization, he resolved to transform the ancient city by the Nile into an African metropolis. The festivities he organized on the occasion of the opening of the Suez Canal in 1869 are said to have cost twenty million dollars. He built the opera house of Cairo, and had Verdi, the famous composer, write the opera "Aida" especially to be produced there in 1871. His extravagances plunged Egypt into debt; but in 1882 Cairo was occupied by the British, and under this rule Egypt came gradually from under this heavy burden of indebtedness, and is becoming prosperous.

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PYRAMIDS, EGYPT

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THE PYRAMIDS, mutely eloquent witnesses to the grandeur, now forever faded, of ancient Egypt, are the subject of one of the intaglio-gravure pictures illustrating "Egypt, the Land of Mystery."

TUESDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

THE PYRAMIDS

ALL things fear Time; but Time fears the Pyramids," says the ancient proverb. The pyramids are for eternity. They alone of all man's works seem able to conquer time. They are mute witnesses to the greatness and majesty of Egypt five thousand years ago.

The Egyptian pyramids are royal tombs, the burial vaults of kings. A pyramid was constructed of horizontal layers of rough-hewn blocks with a small amount of mortar. The outside casing was of massive blocks, usually greater in thickness than in height. Inside of each pyramid, always low down, and usually below the ground level, was built a sepulchral chamber. This room, which contained the body of the king, was always reached by a passage from the north, sometimes beginning in the pyramid face, sometimes descending into the rock on which the pyramid was built. To build but a single one of these huge tombs must have taken thousands of slaves many years, and there are seventy-six of them in existence today. What a record of toil and suffering for the vanity of kings!

The oldest of these pyramids is the Step Pyramid of Sakkara. It is supposed to be the oldest building of stone in the world. It lies near the vanished city of Memphis, the capital city of King Menes, the first Egyptian monarch whose name is known to history, and the founder of the earliest known dynasty, variously estimated to have been from 5702 to 2691 B. C.

The greatest and most famous pyramid is the Pyramid of Khufu (Cheops) at Gizeh. It was originally four hundred and eighty feet high; its base covers an area of thirteen acres; and each side is seven hundred and fifty-five feet long. The ancient builders were so accurate in their work that modern engineers have discovered an error of only sixty-five one-hundredths of an inch in the length of the sides of the base, and of one three-hundredth of a degree in angle at the corners. The base is practically a perfect square.

The Pyramid of Khufu is the only surviving wonder of the Seven Wonders of the ancient world. One hundred thousand men worked for twenty years to build this tomb, which contains two million three hundred thousand limestone blocks, of an average weight of two and a half tons. How the tremendous undertaking was ever accomplished is one of the mysteries of the world. But even this huge tomb was no protection against robbers. The body of King Khufu has disappeared, stolen from its famous resting place centuries ago.

To ascend the pyramid one has to climb steps, narrow and about three feet apart. For a small fee the Arabs help the tourist to the top, from where the view is well worth the trouble. The blocks that formed the point of the pyramid have been removed, and the summit is a level platform thirty-six feet square.

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THE SPHINX, EGYPT

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THE SPHINX, which is known to everyone the world over, is the subject of one of the intaglio-gravure pictures illustrating "Egypt, the Land of Mystery."

WEDNESDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

THE SPHINX

BATTERED and broken by the attacks of time and man, buffeted by the desert winds, flat faced, and almost featureless, the Sphinx is still the possessor of its mighty secret,—the mystery of the ages. "It is still able to express by the smile of those closed lips the inanity of our most profound human conjectures."

Everyone knows about the Sphinx at Gizeh near the Great Pyramids. This is proved by the common use of the word "sphinxlike," applied to that which holds, but will not disclose, mystery. But not everyone knows the reason for the form of the Sphinx, half human and half beast.

Sphinx is the Greek name for a compound creature with a lion's body and a human head. The Greek sphinx had male wings and a female bust. The sphinx of Egypt was wingless, and was called "Androsphinx" by Herodotus. In Egypt the sphinx was usually designed as lying down. The heads of the Egyptian sphinxes are royal portraits, apparently intended to represent the power of the reigning Pharaoh.

The most famous sphinx is the great Sphinx of Gizeh. No one knows who formed this gigantic figure of mystery nor when it was made. It was cut from a ridge of natural rock, with patches of masonry here and there to carry out the effect. The body is one hundred and forty feet long, and it faces eastward, looking out over the valley of the Nile. It has been said that the Sphinx was probably intended to be the guardian of the entrance to the Nile Valley.

The name of the Sphinx in Egyptian was "Hu." The inscriptions in the shrine between its paws say that it represented the sun god Hormakhu.

In the long past days of Egypt's grandeur the Sphinx was a central feature of the grandest cemetery the world has ever seen. This was the cemetery of Memphis, the metropolis of Egypt. The city of Memphis was the chief city of King Menes, who founded the earliest known dynasty. Now the only things that mark the site of the vanished metropolis are two colossal but fallen statues of Egypt's vainest king, Rameses II, the Great.

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TEMPLE OF LUXOR, EGYPT

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TEMPLE OF LUXOR, EGYPT

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THE TEMPLE OF LUXOR, the huge edifice consecrated to Amun, the Sun God, by the ancient Egyptians, is the subject of one of the intaglio-gravure pictures illustrating "Egypt, the Land of Mystery."

THURSDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

TEMPLE OF LUXOR

THE ancient Egyptians had a great many gods; but the greatest of all was the Sun God. His name was Amun, and this meant "the hidden or veiled one." All worship of this god was mysterious and shrouded in darkness. In that way the priests held their power over the people.

It was at old Thebes that the greatest temples of the Sun God were built. For about two thousand years Thebes was the capital of the powerful Egyptian Pharaohs. It was called Weset and Nut, which means "The City." The Greeks gave it the name of Thebai. Now this once great and important city has disappeared except for its ruins.

The little village of Luxor occupies the southern part of ancient Thebes. It is on the east bank of the Nile, four hundred and fifty miles from Cairo. Its name, Luxor, is a corruption of the Arabic El-Kusur, meaning "The Castles," and referring to the many-columned courts of the abandoned temples.

The great king of Egypt, Amenophis III, built the temple of Amun about which Luxor has grown up. He did not finish it, and Rameses II added to it a huge columned court. But this temple was never altogether completed. Still, it measures almost 900 feet from front to rear.

Rameses II also erected outside some colossal statues and a pair of obelisks. One of these obelisks now stands in the Place de la Concorde in Paris. It was taken there in 1831.

The chief religious festival of Thebes was that of "Southern Opi," the ancient name of Luxor. The sacred ships of the gods, which were kept in the temple of Karnak, were then taken in procession to Luxor and back.

Most of the old village of Luxor lay inside the courts of the temple. The Christians built churches within the temple. Luxor was also called Abul Haggag, from a Moslem saint of the seventh century. His tomb stands on a high heap of debris in the court of Rameses.

Today Luxor is a tourist center, and several fine hotels have been erected to accommodate the many visitors to the famous ruins. Nearly all the debris has been cleared away by the *Service des Antiquités*, which took up this work in 1885. Most of the natives thereabout are engaged in the manufacture of forged antiques, which they sell to the unwary traveler.

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KARNAK, the site of some magnificent and famous ruins, is the subject of one of the intaglio-gravure pictures illustrating "Egypt, the Land of Mystery."

FRIDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

KARNAK

A LITTLE village with a big ruin,—that is Karnak. Karnak itself is a town of only twelve thousand people in upper Egypt, which has given its name to the northern half of the ruins of ancient Thebes. The most important of these ruins are the ruins of the temple of Amun. These are to other ruins what the Grand Canyon of the Colorado is to other gorges.

Many of Egypt's kings contributed to build the temple of Amun at Karnak.

Karnak represents colossal antiquity. Here are to be found the highest columns on earth. They are one hundred and thirty-four in number; but many have crumbled and fallen to earth. The large columns were nearly twelve feet thick and sixty-two feet high. On top of each a hundred men could have stood. Each column was made up of many half-drums put together, and on them are raised reliefs, once painted with bright colors, picturing events in the reigns of the various kings of Egypt. But now their glory has departed. The walls of the temple have fallen, and all that we can see is a mass of ruins, resembling the litter of an avalanche.

Tribute from all the world once poured into the coffers of the priests of Amun. The Egyptian kings gave them a great share of the spoils of their conquering raids, and Rameses III gave ninety thousand of his prisoners of war to them for slaves. Finally these priests became so rich and powerful that the high priest of Amun took the throne and became ruler of the Egyptians.

In 1899 a great calamity came upon the ruins of the temple. Eleven of the standing columns fell. These were all restored by 1908, and the work of excavation, strengthening, and reconstruction is still going on.

Beside the temple of Amun at Karnak there are two other ruins of importance. A temple of the god Mut, built by Amenophis III, and restored by Rameses II and the Ptolemys, has almost disappeared, except for a well preserved gateway and the plan of the foundations. The other ruin, the temple of Khuns, was built by Rameses II and his successors.

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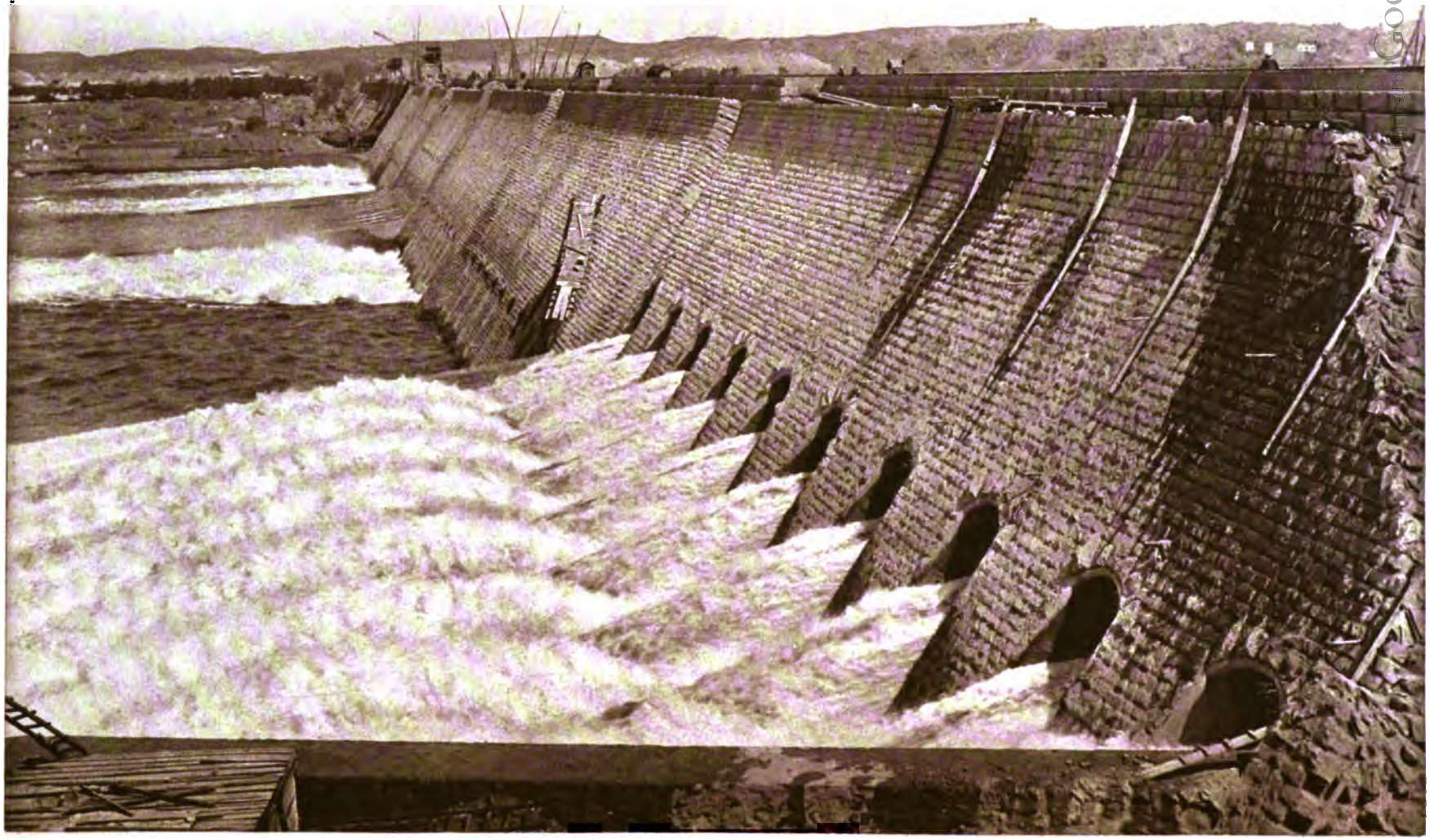

THE GREAT DAM. ASSOUAN, EGYPT

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THE DAM AT ASSOUAN, a great feat of modern engineering, is the subject of one of the intaglio-gravure pictures illustrating "Egypt, the Land of Mystery."

SATURDAY DAILY READING IN THE MENTOR COURSE
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

THE DAM AT ASSOUAN

THERE are many ancient and awe-inspiring monuments in Egypt; but one work of modern times there does not suffer in comparison with the greatest things that the Pharaohs have left us. The tombs, the pyramids, and the obelisks were built at the cost of terrible suffering merely to satisfy the vanity of selfish kings; but this great work has given life to the land, enriched the population, and made their labor far lighter. It is the dam at Assouan.

Assouan, or Aswân, is a town of Upper Egypt on the east bank of the River Nile below the first cataract. It has in later years grown very popular as a winter health resort, and many large modern hotels are now situated there.

At the beginning of the cataract three and a half miles about the town is the dam of Assouan. This is a mile and a quarter long from shore to shore. It was finished in December, 1902. This dam controls the water of the Nile, and makes possible the irrigation of vast areas of land that had hitherto been dead and unproductive. Water is very valuable in Egypt.

Before the dam was built a boat had to be hauled up the rapids of the first cataract by hundreds of natives. It was an all-day task. Now a canal with four locks quietly and quickly takes vessels to the upper level of the Nile.

The dam has transformed the river above it into a huge lake. Many former islands have been wholly or partly submerged. The Isle of Philæ is the most important of these. The goddess Isis was worshiped there, and there were temples erected to her. One rocky point of the island is still above water. The rest of Philæ is an Egyptian Venice. Water paves the courts of the temples and gives added beauty to the relics of the past.

Opposite Philæ on the east bank of the Nile is the village of Shellal. This town is the southern teminus of the Egyptian railway and the starting point of steamers for the Sudan.

Near Assouan are the quarries from which the old Egyptians took granite for their obelisks. There is still one obelisk all carved and shaped ready to be taken from the rock. When an obelisk was shaped, holes were bored in the rock all along the line of separation. Wedges of wood were driven into these holes and soaked with water. The wet wood expanded, and the great obelisk was broken from the mother rock. It was then ready to be shipped to its destination.

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EGYPT, THE LAND OF MYSTERY

By DWIGHT L. ELMENDORF

THE MENTOR · DECEMBER 1, 1913
DEPARTMENT OF TRAVEL

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MENTOR GRAVURES

CAIRO	THE SPHINX	KARNAK
THE PYRAMIDS	LUXOR	THE DAM AT ASSOUAN

IT is no wonder that the Egyptians through all their history have worshiped the Nile; for that marvelous river is the spine, the marrow, and the life of Egypt. Indeed, it is Egypt; for living Egypt is only a narrow strip twelve or fifteen miles wide,—simply the banks of the Nile. Herodotus called Egypt "the gift of the Nile." The river nourishes and controls the land. All along that waterway are to be found wonders and mysteries of the past. The mind balks in contemplation of the monuments of Egypt. They whisper messages from so far distant a time that we stagger in trying to grasp their meaning.

A visit through Egypt usually begins with Cairo. And it is just as well that it is so; for in Cairo there is much that is modern and much that is familiar to the English traveler. It is, therefore, a good way for the visitor to break into ancient Egypt. In Cairo modern people mingle with the sons of ancient Egyptians. The English soldier is to be seen almost everywhere, and in front of Shepheard's Hotel you may at times almost forget that you are in Egypt.

That is because you are bound down in Cairo, mingling with your own fellow visitors and too close to hotel life. Get up early in the morning, and go to the top of the hill known as the Citadel, and there you will get an impression of an Egyptian city. Look at one of the greatest

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TOMBS OF MAMELUKES, CAIRO

MUSKI CORNER AND MINARET, CAIRO

buildings, the Mosque of Mehemet Ali. It is called the Alabaster Mosque. There is a great deal in modern Egypt that is imitation. That is the reason that this building of pure alabaster is to be valued. Its interior is rich and beautiful in design.

CAIRO AND ITS SURROUNDINGS

Stand on the parapet of the Citadel, and look over Cairo, and see the sun rise. Far in the distance is a sandstorm. Many people in the United States think that the weather in Egypt is as clear as crystal always. That is a great mistake. The days there are rarely as clear as American clear days. In January, February, and March you are likely to have sandstorms, or the sirocco, or wind from the desert, which almost obliterate the sun.

Down by the edge of the desert is the Dead City. The tombs there and their interiors are wonderful. The beautiful buildings have been allowed to decay. It is an oriental peculiarity not to repair anything.

On the other side of the Citadel are the tombs of the Mamelukes. I advise anyone going to Cairo to visit these tombs; for they contain very curious sarcophagi, and the tomb mosques are interesting, each of them being surmounted by a picturesque dome.

Our modern expositions and fair grounds would not be complete without "the streets of Cairo." As we know, a bit of street life is shown, more or less accurately—chiefly less. A fairly correct impression of Egyptian street life is, however, created by such artificial reproductions. One of our pictures will no doubt recall these exposition impressions. The genuine old streets of Cairo are fascinating. Some are so narrow that the traveler must go on foot, or on a donkey. The shops are almost within arm's reach on both sides, and many of them are temptingly at-

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tractive. There on one side they make famous leather goods; on another they sell glassware. Be careful not to buy unless you know how to bargain.

THE STREETS OF CAIRO

You must go to these little streets to find the bazaars if you want to buy anything; for the great street of the Arab quarter, the famous Muski, is not any longer a thorough Cairo street. Big shops and department stores have crept into it.

Stand for a moment on the corner of this great street and see a little bit of the Arab life of old Cairo. It is a busy city. There goes a carryall (a camel), an entire family on its back, except the husband, who walks by the side. This man coming down with a strange sack on his back is a walking fountain. The sack is filled with something sweet and sticky which he calls "sweet water." It is not pleasant. The genuine water carrier of the old school goes to the river, fills his jar, and then goes through the streets shaking his cup in his hand with a chink. It is plain water that he peddles. I should not advise one to drink either of these beverages. Then there are the bread venders of Cairo, who walk the streets carrying bread on their heads and crying out their wares.

Cairo is full of interesting mosques. The oldest and most celebrated is the Mosque of Omri. It is one of the earliest of Mohammedan temples in Egypt. They have a service there but once a year, when the khedive himself comes. The interior seems a veritable forest of pillars. One of these is a most remarkable pillar. I

BAZAAR STREET, CAIRO
Where the most interesting shops are found.

THE CITADEL, CAIRO
Built, 1176–1207, of stones taken from the Pyramids.

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THE OLDEST PYRAMID, SAKKARA

will tell the story of it as my boy Mohammed Mousa told it to me: "This pillar very important one—very holy. This pillar sent by Mahomet here; for when Omri come to build this mosque Mahomet so pleased he sent pillar from Mecca. The pillar come here. He find no other pillar from Mecca here; so he get lonely and fly back. Mahomet very angry, and send pillar back. Second time he fly back. Mahomet then get very angry, draw his sword, and strike pillar, and tell Omri to put pillar in prison. So he put it in prison, and it stand there." That is the story that they all believe.

THE PYRAMIDS

The road leading down to the old Nile gate is a very beautiful one. Crossing the bridge there, we see the picturesque Nile boats, like the lateen boats of the Mediterranean. The avenue leads out to the pyramids, and there in the far distance you can see them,—those golden cones about which is wrapped so much of Egypt's history and mystery. The first sight of the pyramids naturally means much to any intelligent traveler. It makes no difference how much you have read, how much you have heard of them, you cannot be disappointed. It is said that the pyramids will last as long as the world, and they certainly look it. They represent to us the life of the world stretching back into the dim past; and, in their imposing solidity, they seem to give assurance of lasting to eternity. There are four of the pyramids in this group; though the mind naturally dwells on the largest,—the Pyramid of Khufu or Cheops. And to think that these are the works of man, and that they are tombs of the kings who lived and reigned some-

DISTANT VIEW OF PYRAMIDS, WITH THE NILE

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where about fifty centuries ago! The Great Pyramid of Cheops is 480 feet high and covers an area of thirteen acres, each side being 755 feet. The dimensions of this astounding work are almost mathematically exact. It is built of over two million blocks of limestone, and they are fitted together with the nicety of mosaics. How could these wonderful structures have been erected?—that has been the question of modern engineers. It has been suggested that an inclined plane of earth was constructed, and that the blocks were dragged by men to the top, the inclined plane being added to and raised for each layer. Then, when the pyramid was complete, the inclined plane of earth might have been taken away. This, however, is only a theory. Nothing is known of the methods employed. Originally the sides of the pyramid were smooth, and a little of this outer facing is still in place. These prism-shaped blocks were taken away from time to time for building purposes in Cairo.

GIZEH
Great Pyramid, Sphinx, and Temple of Armachis.

People climb the pyramid, and also go inside. In the very heart of the Great Pyramid is a tomb chamber, where we see the empty coffin of Cheops or Khufu. The tomb was rifled long ago, and no one knows where the king's ashes are.

Ascent to the summit of the Great Pyramid means arduous climbing; but it is worth while simply for the view it affords of the desert. Most of us imagine the desert as a level of white sand. I thought so until I saw it from the summit of this pyramid. The desert stretches off in long waves, and does not seem like a plain, but rather like the rolling ocean.

THE SPHINX

Not far from Cheops we see above the waves of sand a rough-hewn head that stirs us mightily. No one can forget the first impression of the Sphinx. It stands for something unique in history and in knowledge. No one with a spark of reverence in his nature can stand before that great stone face without a feeling of awe. There will be little that he can say—the most reverent ones say nothing. There before you is that half-buried, crouching figure of stone about which you have read and heard so

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THE SPHINX
From a drawing showing the front uncovered by sand.

much. The paws are covered by sand. It is only by industrious shoveling and digging that the desert is prevented from rising on the wings of the wind and completely burying the great figure.

The Sphinx is the symbol of inscrutable wisdom, and its lips are supposed to be closed in mysterious silence,—knowing profoundly, but telling nothing. These are, however, mere impressions. Facts are the important things. No one knows how old the Sphinx is. It is supposed to have been made during the middle empire; but later investigations seem to prove that the Sphinx existed in the time of Cheops, which would mean that it is even older than the Great Pyramid. The Sphinx was made out of living rock, and the dimensions are as follows: Body, 150 feet long; paws, 50 feet long; head, 30 feet long; face, 14 feet wide; and the distance from top of head to base, 70 feet.

It must have been an imposing monument when constructed; for then it stood in position to guard the valley of the Nile, and about it was Memphis, the great city of Egypt—Memphis now past and gone. Memphis was once the capital city of the Pharaohs, and is said to have been founded by

FALLEN STATUE OF RAMESES, MEMPHIS

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Menes. In its day of glory it was a prosperous and well fortified city. About 1600 B.C. it was supplanted as capital by Thebes, and the glory of Pharaoh's court was transferred to the southern city.

THEBES

The most flourishing period in the history of Thebes was between 1600 and 1100 B.C. Thebes in turn fell into decay, and is now only a small place visited in the course of a trip to Luxor and Karnak. The situation of Thebes is interesting. It lies in the widest section of the Nile Valley, with a broad plain on the west stretching off to the Libyan Mountains. On this plain are the famous statues known as the Colossi of Memnon. Across the Nile, on the east bank, stand the ruins of Luxor and Karnak, and beyond them to the east are the Arabian hills.

MEMPHIS

Front of the second court of the Ramesseum.

THE COLOSSI OF MEMNON

These two gigantic statues stand near the approach of the Temple of Amenophis. One of them is known as the Vocal Memnon. Inscriptions on the vocal statue record the visits of those who were with Hadrian, and of others, and relate that they heard the voice of Memnon. The Colossi are of hard gritstone, monolithic, and forty-seven feet in height, with pedestals twelve feet high. They represent Amenophis III, seated on his throne, and are sixty feet apart.

Notable monuments on the west side are the temples of Seti I, Rameses II and III, which bear the names of El Kurna, the Ramesseum, and Medinet-Abu. Lying by the side of the Ramesseum is the fallen Colossus of Rameses II, the largest statue in Egypt. It is made of pink granite, and is about sixty feet in height—or length, we should now say, since the statue is prostrate.

LUXOR

Not far from Thebes is the village of Luxor: not much in

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itself, but just a place to stay while visiting the temples. It is pleasing to note that they have done a good work there in raising the embankment in the hope of keeping the Nile water out of the temples. The bank is steep; for the Nile rises high every year. In olden times these temples were evidently protected from the water by some means; but now it rises half up over them. The Temple of Luxor is one of the most beautiful and interesting in Egypt; though not so imposing as the Temples of Karnak. As you approach you can only see a part of it; for there is a fence up there, and if you want to go through you have to show a ticket. A so-called "monument ticket" can be obtained from the government for about six dollars a year, and this will enable a visitor to see every monument in Egypt. The fund thus raised is used to save the monuments, and every penny of it goes to that work.

RAMESES STATUES AT LUXOR

The beauty of the Temple of Luxor is in its splendid colonnade. It must have been superb when in good condition, with colors fresh and bright.

KARNAK

The Temple of Karnak, too, is a distinguished mass of columns, the most imposing structure of its kind in existence. It was erected by Seti I and his son, Rameses II. Amenophis also had a hand in the building of it. They were great builders in those days, and all their plans were conceived on a vast scale. The ruins of Karnak are magnificent. Some idea of the impressive character of their columns may be gathered from the following statement: There are 134 great columns forming the central aisle, 12 of these 62 feet high and 12 feet thick, the rest of them 42 feet high and 9 feet thick. You will notice traces of color, and can gather from that what the temple must have been in its full glory. On a recent trip I found some German artists at Karnak, and suggested that if they would get some water and throw it over the columns they would obtain the effect of the true coloring. A good color chart of these columns has now been secured, showing them as they

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MOONLIGHT ON THE NILE
Reproduced from a night photograph taken near Luxor.

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LUXOR, FROM OPPOSITE BANK OF THE NILE

were three thousand years ago. On its outside walls sculptures tell the history of the splendid conquests of the kings that erected the structure.

Egypt is a country of impressive temples and monuments, the interest of which has not been exhausted by a library of books on the subject. A trip through Egypt is not complete without a visit to the Ramesseum and that unique monument, the Temple of Denderah. The latter is a building set apart in architectural and in historic interest. It is not imposing; but it has an appeal that the other temples have not. It was a place of mystery. Its inner chamber, the sanctuary of Denderah, was sacred to Pharaoh himself.

THE GREAT DAM AT ASSOUAN

As one goes up the river visiting these strange monuments, he finds at the first cataract of the Nile an imposing object of modern interest. This is the dam at Assouan, one of the greatest feats of engineering in the world. The dam, which was completed in 1902, is a mile and a quarter long. It holds back the waters of the Nile, and supplies the reservoir, from which the waters are led into irrigation canals. The benefits of this great dam are felt from its location at the first cataract all through the farms and fields that skirt the Nile clear to the delta, six hundred miles below. It has made acres fertile that had been barren. It also, of course, has relieved the burden of the poor workmen at the shadoofs who dipped water for irrigation. Moreover, the dam has improved the conditions of transportation on the Nile; for it has disposed of the first cataract, where boats formerly had to be pulled through the rapids by men. Now the

EUERGETES GATE, KARNAK
A splendid example of the Egyptian square arch form.

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vessels go into a canal, and are conveniently and promptly lifted up through four locks to the level of the upper Nile.

The visitor should not leave Egypt till he has seen Philæ, with its beautiful temples, ruined walls, and colonnades. It is a sight for artists to draw and for us to dream of,—Philæ apparently afloat; for now the Nile water has penetrated the halls of its temples and surrounded its beautiful columns.

On returning from the upper Nile a visitor should go to the new National Museum at Cairo. He may have visited this interesting place before he took the Nile trip; but he will know more on his return. The valuable collection of Egyptian antiquities there in the museum will mean more to him. Months could be spent with profit in this building. It contains one of the richest and most interesting collections of historic remains in the world—the result of years of exploration, excavation, and the intelligent study of eminent scholars. There before you are the relics of ancient Egypt. There are the statues, mummies, and other antiquities that the government has collected. In them you may read the history of ancient Egypt and learn to appreciate the life, literature, and art of Pharaoh's time.

THE ISLAND OF PHILÆ

This picture shows the beauty of Philæ before the waters of the Nile rose about it. Since the building of the great dam at Assouan the temples of Philæ are half under water.

SUPPLEMENTARY READING.—"Modern Egypt and Thebes," Sir Gardiner Wilkinson; "A Thousand Miles Up the Nile," A. B. Edwards; "Egypt," S. Lane-Poole; "A History of Egypt from the Earliest Times to the Persian Conquest," J. H. Breasted; "A Short History of Ancient Egypt," P. E. Newberry and J. Garstang; "The Empire of the Ptolemies," J. P. Mahaffy; "Egypt in the Nineteenth Century," D. A. Cameron; "Modern Egypt," Lord Cromer.

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Editorial

It was no easy matter for Mr. Elmendorf to present the subject of Egypt in an article of only 2,500 words. He has confined himself in his characteristic interesting manner to the impressions of a traveler. Of the great store of archæological treasures in Egypt, the monuments, statues, tablets, tombs, inscriptions—in fact all that is comprehended under the name Egyptology—Mr. Elmendorf could say nothing. These are subjects for the historical student rather than for the traveler. And they will be taken up in turn in The Mentor of some later date when we will approach the subject of Egypt from the standpoint of the historical student. There is, however, one question that readers of Mr. Elmendorf's article are apt to ask—in fact ordinary curiosity would prompt the inquiry. The monuments of Egypt are covered with historic records in the form of inscriptions. These records are hieroglyphic. They are what some people call "picture writings." The natural question is "How were these hieroglyphics deciphered." The answer is interesting, and it seems to us that both question and answer belong in the number of The Mentor with Mr. Elmendorf's article.

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The River Nile separates at its delta into two branches. The eastern stream enters the Mediterranean at Damietta. The western stream enters the great sea at Rosetta. It was near this latter town that an officer in Napoleon's army discovered, in August, 1799, the key to Egyptian hieroglyphics. It is called the Rosetta Stone, and it is now in the British Museum.

★ ★ ★

For years the hieroglyphic was an unknown language, and the history of Egypt, except such as is contained in the Bible, was a blind book. The Rosetta Stone was found to contain an inscription in three different languages—the Hieroglyphic, the Demotic, which was the common language of the Egyptians, and the Greek. When these inscriptions were examined, it was discovered that they were each a translation of the other. There, then, was the clue which opened up the whole field of Egyptian history.

★ ★ ★

Dr. Young, in 1814, began the work of deciphering hieroglyphics by this clue. He worked on various inscriptions, especially the pictorial writings on the walls of Karnak. The value of this discovery may be appreciated when we consider that its discovery has enabled scholars to translate hieroglyphics almost as easily as they would any of the classic writings. The actual inscription on the Rosetta Stone is not so important in itself. It is a decree issued in honor of Ptolemy Epiphanes by the priests of Egypt assembled in a synod of Memphis on account of the remission of arrears on taxes and dues. It was put up in 195 B. C. Since the discovery of the Rosetta Stone other tablets containing more important inscriptions have been found, but the unique value of the Rosetta Stone lies in the fact that it contains a corresponding Greek inscription, thereby affording a clue to the meaning of the hieroglyphics. ★ ★ ★

The stone is black basalt, three feet seven inches in length, two feet six inches in width, and ten inches thick. After it was found by the French it was transferred to the British, and in 1802, it was brought to England, where it was mounted and placed in the British Museum.

★ ★ ★

The Rosetta Stone is a corner stone of Egyptology. And the revelations of early Egyptian history and life, brought to light by means of it, have cleared some of the mystery of Egypt and have made known much of its history.

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THE MENTOR

THE STORY OF AMERICA IN PICTURES

THE REVOLUTION

DEPARTMENT OF HISTORY

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BATTLE OF LEXINGTON

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THE BATTLE OF LEXINGTON, the first actual battle of the Revolution, is the subject of one of the intaglio-gravure pictures illustrating "The Revolution."

MONDAY DAILY READING IN THE MENTOR COURSE

THE BATTLE OF LEXINGTON AND CONCORD

IT was a little after midnight on April 19, 1775. In the little village of Lexington, Massachusetts, not far from Boston, all was quiet. The townspeople were sleeping soundly. Suddenly there was the clatter of galloping hoofs, and a horseman, leaping from the saddle before the first house, knocked on its door and shouted, "The British are coming!" That man was Paul Revere, and having roused the village he rode quickly on his way toward Concord.

Lexington, which had been so still a little while before, was now a scene of busy activity. Church bells were ringing, and cannons were booming to warn all the surrounding country. The minute men were cleaning and loading their muskets; while the women filled powder horns. Soon everything was ready, and the little band of seventy minutemen of Lexington, under command of Captain Jonas Parker, gathered on the village common. There with grim determination they formed in line and waited. And there at daybreak the force of eight hundred British found them.

"Disperse! Disperse, you rebels!" cried Major Pitcairn, in command of the English. "Down with your arms, and disperse!"

No reply from the minutemen.

"Fire, then!" ordered Pitcairn.

His command was obeyed, and the minutemen answered with "the shot heard round the world." The Revolution was begun. Eight minutemen were killed, several others were wounded, and the rest were scattered. Then the British advanced toward Concord.

Their object was to capture some arms and ammunition of the Colonists which were stored near Concord. For this reason General Gage had sent them from Boston. Paul Revere had waited until a signal told him that they were crossing the Charles River, and then had made his famous ride to alarm the patriots.

When the British reached Concord they found that the stores had been removed and hidden, and a large force of minutemen waiting for them. The patriots were without uniforms, and were armed with all kinds of weapons, even pitchforks and scythes; but they were determined to protect their homes, and were willing to die if necessary.

Against such brave resistance even the large force of English soldiers could do nothing, and after a few volleys they began a retreat toward Boston. But now the whole country was aroused. The retreating soldiers were fired upon all along the road. Shots came with deadly aim from behind fences, stone walls, and trees.

At last reinforcements came to the English. Their retreat became less of a rout, and they finally reached Charlestown, and from there crossed over to Boston the next morning. They lost 273 men; while the Americans lost 103. The Colonists had won the first encounter in the Revolution.

The battle of Lexington and Concord stirred all thirteen colonies to action. Everywhere there was unanimous determination to resist British opposition. There could be no going back now. Blood had been shed, and the Revolution had begun.

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BATTLE OF BUNKER HILL

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THE BATTLE OF BUNKER HILL, which, although a technical victory for the British, really resulted in favor of the Americans, is the subject of one of the intaglio-gravure pictures illustrating "The Revolution."

TUESDAY DAILY READING IN THE MENTOR COURSE

BUNKER HILL

AFTER the battle of Lexington and Concord, England saw that the resistance of the colonists was determined, and sent reinforcements to General Gage in Boston. By the end of May, 1775, he had 10,000 trained soldiers under his command. The American force besieging him amounted to about 16,000 men, undisciplined, but brave. The British were virtually held prisoners in Boston.

General Gage therefore decided to sally out on the night of June 18 and capture Bunker Hill near Charlestown. But first he proclaimed martial law and pardon for all those who would lay down their arms and return home, except Samuel Adams and John Hancock. None of the courageous patriots took advantage of his offer.

The Americans discovered Gage's plans, and decided to beat him to it. So on the evening of June 16 Colonel William Prescott with 1,000 men was ordered to march to Bunker Hill and fortify it. But when they got there it was decided that Breeds Hill, much nearer Boston, would give a better command of the town and shipping. Under Prescott and General Israel Putnam the colonial soldiers worked all night building a redoubt about eight rods square.

When the British sentinels looked up through the mist the next morning (June 17, 1775) they rubbed their eyes in astonishment at sight of the fortifications. The guns from the vessels in the Charles River immediately opened fire; but the Colonists kept steadily at work. At last the redoubt was finished, and the tools were sent to Bunker Hill.

But by this time General Gage had ordered an attack on Breeds Hill. Three thousand picked soldiers landed at the eastern base of the hill, and a little after three o'clock in the afternoon began their advance. The tired Americans, who had been working all night at the intrenchments, expected to be relieved by others; but the reinforcements did not come. Nevertheless, they did not falter for an instant. Steadily up the hill came the level ranks of the Redcoats.

"Wait till you can see the whites of their eyes!"

Nearer and nearer came the British. Still not a movement from the redoubt. It was believed that the Colonials had fled.

But no! Suddenly, at the word "Fire!" fifteen hundred of the concealed patriots rose and poured such a deadly rain of bullets upon the English that whole companies were wiped out. Pellmell down the slope ran the terrified British; while a shout of triumph rose from the redoubt. But at the bottom their officers beat them back into line, and the attack was begun once more. Charlestown was set afire by Gage's orders. This infuriated the Americans, and again the English were driven back down the hill in disorder.

Then came the third attack. The ammunition of the Colonists was giving out. Only a few more shots remained, and after this the Americans retreated in good order across Charlestown Neck. The British had won a technical victory; but at terrible cost—1,054 killed and wounded out of 2,500 engaged. The American loss was 450, among this number the brave General Warren.

This battle, which took place on Breeds Hill, has always been known as the battle of Bunker Hill. It lasted two hours.

The cornerstone of the Bunker Hill Monument was laid on Breeds Hill on the fiftieth anniversary of the battle, June 17, 1825. Daniel Webster's speech on this occasion is well known as a great piece of oratory. The monument is an obelisk, 221 feet high and 30 feet square at the base.

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WASHINGTON CROSSING THF DELAWARE

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WASHINGTON CROSSING THE DELAWARE, to attack the British at Trenton, on Christmas night, 1776, is the subject of one of the intaglio-gravure pictures illustrating "The Revolution."

THURSDAY DAILY READING IN THE MENTOR COURSE

THE BATTLE OF TRENTON

IN December, 1776, the hopes of the Colonists were at the lowest ebb. The American cause was almost lost. It was one of the most critical situations in the whole Revolution. The British occupied New York and all New Jersey, and so confident were they of success that troops were being sent back to England. One false move would plunge the colonies into immediate defeat. It was George Washington who saved the day in this dark time.

Colonel Rall was at Trenton, New Jersey, with 1,500 Hessians, soldiers whom England had hired from Germany. The American army under Washington, beaten and discouraged, but always ready and able to fight, was on the other side of the Delaware, at a point a few miles above Trenton.

Rall despised the Colonials. He did not plant a single cannon. "What need of intrenchments?" he said. "Let the rebels come. We will at them with the bayonet."

Washington planned to attack Trenton secretly on Christmas night. He knew that according to their custom the Hessians would celebrate Christmas Day with a long carousal, and figured that they would be in no condition to put up a strong resistance in the cold, gray dawn of December 26. So, on the evening of December 25, Washington prepared to cross the Delaware above Trenton with 2,000 men.

General Gates was to lead 10,000 from below Trenton; but, jealous of Washington, he refused to obey, and rode to Baltimore to intrigue in Congress for General Schuyler's place in the north.

Washington proposed to cross the Delaware at McConkeys Ferry, now Taylorsville. It was a terrible journey. The river was full of floating ice, the current was swift, and about midnight a fierce storm of snow and sleet set in. At last, at four A. M., all the men and guns stood on the Jersey shore.

The army then moved on Trenton as fast as possible in two divisions; but it was broad daylight before it reached the town. There it was discovered by the enemy's pickets. These fired immediately, and the sound woke Colonel Rall and his officers, who were sleeping off their debauch. Rall roused his men, and placing himself at their head gave battle to the Americans. The fight lasted only thirty-five minutes. The Hessians were defeated, and sent flying toward Princeton, and Colonel Rall was mortally wounded.

It was a magnificent victory. One thousand prisoners, 1,200 small arms, six brass field guns, and all the German flags were captured. It is evidence of Washington's genius that, against overwhelming odds and in the face of every discouragement, he was able to seize such an opportunity to turn the darkness of defeat into the glory of victory. By this bold stroke he so strengthened the cause of the colonies that a few years later they were able to win out.

The spot where Washington crossed the Delaware is to be perpetuated as a public park. One hundred acres, comprising the tract called "Washington's Crossing," have been purchased by action of a commission, and the place will be a permanent memorial of the turning point of the Revolution.

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THE SIGNING OF THE DECLARATION OF INDEPENDENCE

THE SIGNING OF THE DECLARATION OF INDEPENDENCE, which was adopted by Congress on July 4, 1776, is the subject of one of the intaglio-gravure pictures illustrating "The Revolution."

WEDNESDAY DAILY READING IN THE MENTOR COURSE

THE DECLARATION OF INDEPENDENCE

THE Declaration of Independence was a big step for the thirteen brave little colonies to make. Until then they had only been fighting for their rights as colonies of England,—"No taxation without representation." But after the Declaration of Independence they were battling as a separate country, and if conquered would have had to suffer the fate of rebels and traitors.

Congress knew that if America declared itself free from England the aid of France might be hoped for, and this help might decide the whole outcome of the struggle. Besides they had come to a point where they could no longer fight as colonies, but must unite as a separate and independent country.

So on June 7, 1776, a committee was appointed to draw up a Declaration of Independence, which should be prefaced by a clear explanation of the causes that made the colonies adopt it. This committee consisted of Thomas Jefferson, John Adams, Benjamin Franklin, Roger Sherman, and Robert R. Livingston.

After a long discussion the committee decided to have Jefferson make out a copy of the Declaration. His draft was amended slightly, and then reported to Congress as a whole. Here the debate was very warm. Some of the representatives did not want to vote for independence at all. They considered it a too violent move. But at that time the voting was done by colonies, and it soon appeared that the Declaration, much amended, would finally be passed by most of them.

At last, on the Fourth of July, 1776, the Declaration was put up to be voted upon. Pennsylvania voted for independence, a majority of her representatives being favorable, and other colonies soon followed. Delaware had three delegates; but one of them, Cæsar Rodney, was absent, over eighty miles from Philadelphia. McKean, one of the two others, burning with a desire to have the vote of his colony recorded in the affirmative, sent a man on a fast horse to bring him back. Ten minutes after receiving McKean's message Rodney was in the saddle, and, riding all night, he reached Independence Hall in Philadelphia on July 4, just in time to secure the vote of Delaware in favor of independence.

Although it was in July 4, 1776, that the Declaration of Independence was adopted by Congress, it was not signed by all the delegates present; though they all signed later in the year.

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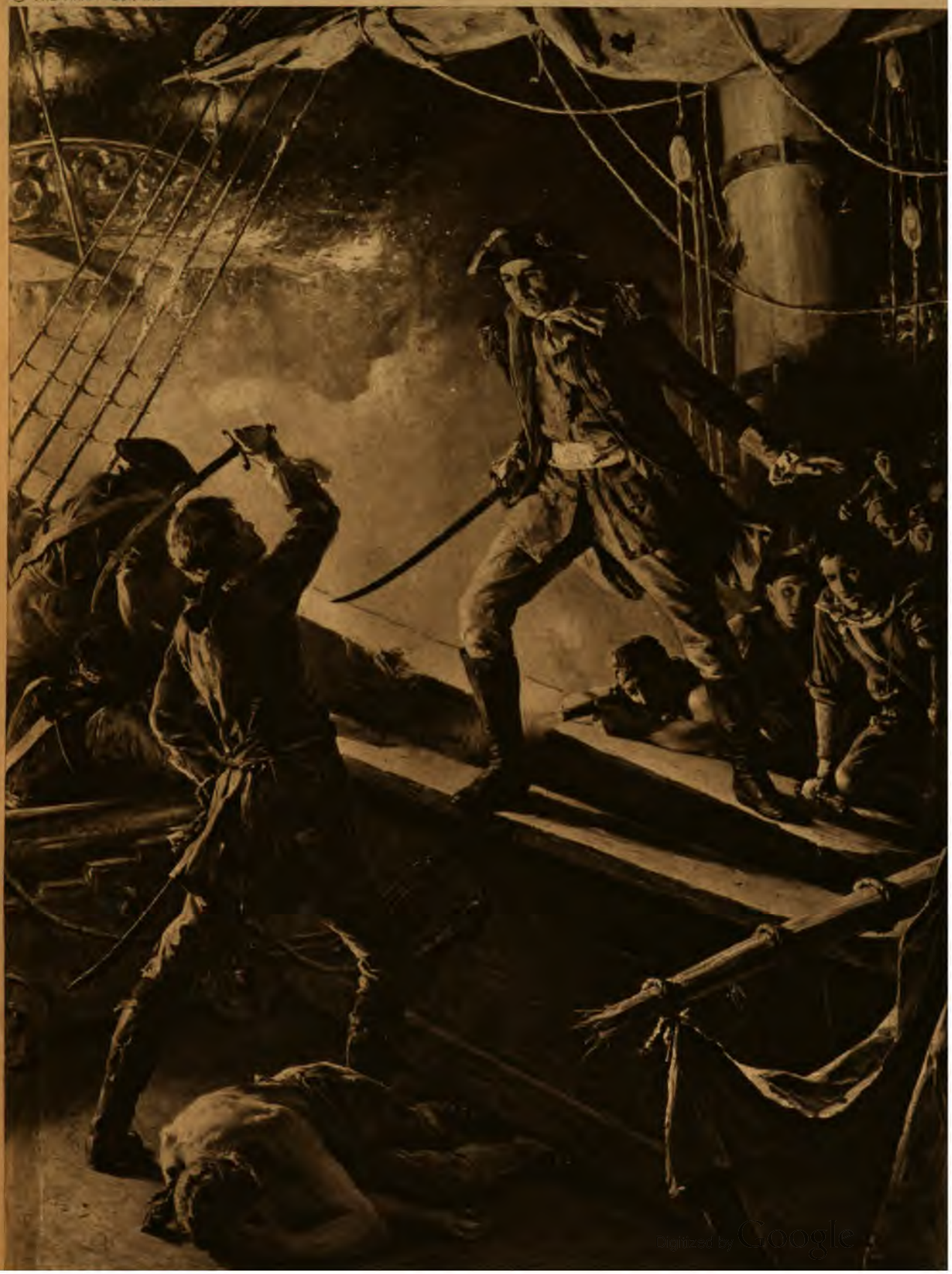

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"I HAVE NOT YET BEGUN TO FIGHT!" showing the famous battle between the Serapis and the little Bonhomme Richard, the flagship of John Paul Jones, is the subject of one of the intaglio-gravure pictures illustrating "The Revolution."

SATURDAY DAILY READING IN THE MENTOR COURSE

JOHN PAUL JONES

"I HAVE not yet begun to fight!" These words of the famous sea fighter, John Paul Jones, commander of the first American navy, have rung down through the years as typical of the man who spoke them. Pleasant mannered and affable in peace, he was a brave and able fighter when there was a time for it.

John Paul Jones was born on July 6, 1747, in Scotland. His father was John Paul, a gardener, and the future admiral took the name Jones about 1773 out of regard for Willie Jones, a wealthy planter and political leader of North Carolina, who had befriended him in his days of poverty.

John Paul went to sea at the age of twelve, and before he was nineteen became first mate of a vessel in the slave trade. But he did not like this kind of work, and after two voyages gave up his position and sailed for England. Both captain and mate of the ship on which he was a passenger died of fever on the way home, and he brought the vessel safely into port. For this he received part of the cargo and a captaincy from the owners. But after making several voyages he suddenly resigned for some unknown reason and went to America, to live in poverty until 1775.

Then when the Revolution began John Paul Jones was made a first lieutenant in the navy by the Continental Congress, on December 22, 1775. He soon became a captain, and did much damage to British shipping. For his good work he was promoted to the rank of commodore and put in command of five ships. He called his flagship the Bonhomme Richard, in honor of Benjamin Franklin, whose "Poor Richard's Almanac" was very popular at that time.

On August 14, 1779, Jones sailed from France with his squadron of five, accompanied by two French privateers. All but two of his ships soon deserted him; but he kept on his course, and at seven o'clock on the evening of September 23 he sighted the British men-of-war, the Serapis and the Countess of Scarborough. One of his own ships fled immediately; but the fearless American commander attacked the huge Serapis with his little Bonhomme Richard. The Pallas, Jones' other remaining ship, forced the Countess of Scarborough to surrender; but it seemed at first as if the Richard was doomed. The English commander asked Jones if he wanted to strike his colors; but the courageous American shouted back, "I have not yet begun to fight!" And he proved this by finally compelling the Serapis to surrender after a fierce battle of three hours and a half. It was a glorious victory against overwhelming odds.

The Bonhomme Richard was almost a total wreck. However, Jones moved his men and supplies to the Serapis. Two days later his little flagship sank.

On his return to France Jones was hailed as a great hero. Louis XVI gave him a gold-hilted sword and made him a chevalier of France, and in 1787 Congress awarded him a gold medal in recognition of his services.

In 1788 he entered the Russian navy as a rear admiral; but he was disappointed in his hope of advancement. Owing to the jealousy of Russian officers he was relieved of his command, and in 1790 returned to Paris, where he died on July 18, 1792.

Jones was buried in the St. Louis cemetery for foreign Protestants, where his body was finally discovered over a hundred years later. In July, 1905, a fleet of American warships carried the body to Annapolis, where it now rests in one of the buildings of the naval academy.

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THE BIRTH OF THE FLAG

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THE BIRTH OF THE FLAG, showing Betsy Ross and her assistants making the first American flag, in Philadelphia, is the subject of one of the intaglio-gravure pictures illustrating "The Revolution."

FRIDAY DAILY READING IN THE MENTOR COURSE

THE BIRTH OF THE FLAG

THE men of the colonies were the ones who did the actual fighting that won American independence; but the brave women of those times also played their part. It was the courageous confidence and fortitude of their wives and sisters that spurred the men on to final victory. Some of the women had even a more active share than this in the Revolution. Betsy Ross, who made the first flag of the United States, was one of these.

When the colonies first rebelled against the tyrannical rule of Great Britain each was a separate unit in itself. Each had its own system of government, and each its own flag. In no way except by a common feeling against the injustice of the mother country were they bound together. Besides the thirteen different banners of the colonies, there were various regimental ensigns, and all sorts of other flags, with pine trees on them, or the words "Liberty or Death" and "Don't Tread on Me"; but there was no American national flag.

So, after the Declaration of Independence had stated that the colonies would no longer be bound to England, Congress passed this resolution on June 14, 1777: "Resolved, That the flag of the United States be thirteen stripes, alternate red and white; that the union be thirteen stars, white on a blue field, representing a new constellation."

About a month previous Congress had appointed General Washington, Robert Morris, and Colonel Ross a committee to get a flag designed and made. These three men went to Betsy Ross in her little upholstery shop on Arch Street, Philadelphia, and asked her to make a flag after the design they showed her. She agreed to do it, and suggested that the stars, which Washington had drawn with six points, be made with five. Her suggestion was carried out. For several years she and her assistants made flags for our government. Her house on Arch Street is still standing.

The United States flag was first blown over a military post at Fort Schuyler, on the present site of Rome, New York. The fort was besieged early in August, 1777. The garrison was without a flag; so it made one according to the design of Congress by cutting up sheets to form the white stripes, and bits of scarlet cloth for the red stripes. The blue ground for the stars was made of pieces of a cloth cloak belonging to Captain Abraham Swartwout.

John Paul Jones is supposed to have been the first to fly the Stars and Stripes over a naval vessel. This ship was the Ranger, to which he was appointed in 1777.

On December 5, 1782, the day when George III acknowledged the independence of the United States, J. S. Copley, the great early American artist, painted the flag in the background of a portrait he was doing of Elkanah Watson.

The flag was not changed until 1795, when two stripes and two stars were added for Vermont and Kentucky. But it was realized that there must be a limit to the stripes, and on April 4, 1818, a recommendation was adopted that the flag be permanently thirteen stripes, representing the thirteen original states, and that a new star be added for each state admitted.

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THE STORY OF AMERICA IN PICTURES

THE REVOLUTION

By ALBERT BUSHNELL HART
Professor of Government, Harvard University

GEORGE THE THIRD

THE MENTOR
DECEMBER 8, 1913

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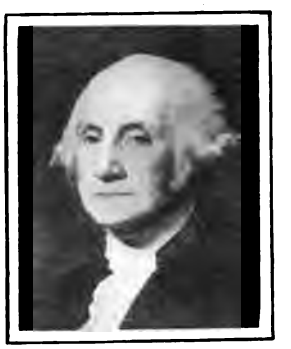

GEORGE WASHINGTON

MENTOR GRAVURES

BATTLE OF LEXINGTON • BATTLE OF BUNKER HILL • WASHINGTON CROSSING THE DELAWARE • SIGNING OF THE DECLARATION OF INDEPENDENCE • "I HAVE NOT YET BEGUN TO FIGHT"—JOHN PAUL JONES • THE BIRTH OF THE FLAG

WORDS wear out after using them a thousand or a million times. "Liberty," "The Constitution," "The People's Government," —people take those terms into their minds nowadays as they take a chocolate cream, without stopping to think of its contents. So with "Revolution." When we hear the word we feel a pleased sensation of a good, great, glorious time, intended by Providence to prepare the way for our various patriotic organizations. The Revolution? Why, yes, that was when our forefathers tied the first hard knot in the British lion's tail! All the people were patriots, and all the patriots were as wise as college professors, and as brave as Albanians, and as great as a president. All the statesmen wore silk stockings and red velvet suits and powdered wigs. All the ladies were lovely, and spurned the offers of marriage made by British generals.

THE MILITARY REVOLUTION

What is a revolution but an overturning, a spinning of the wheel, left to right, and bottom come uppermost? Likewise, since the right believes itself right, and the top is sure that the world exists in order that it may be the top, most revolutions mean force, arms, big guns booming, troops marching, bullets flying, heads cut off with axes or caught in a hangman's noose; also arms and legs cut off, and the ground soaked with a crimson fluid. "You can't make an omelet without breaking some eggs,"

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and in a revolution there is bound to be breakage of heads and hearts, and banks and constitutions.

We know that the American Revolution was a military contest, because the pictures in our first textbook of American history show General George Washington, in buff and blue, leading his Continentals up to within sixteen feet and eight inches of General Howe, in a magnificent red coat laced with gold, in vain trying to rally battalions of craven Hessians wearing highly inconvenient bearskin caps.

Commanding officers of opposing armies are not really so intimate as that; but Americans are justified in immense pride over the military success of the Revolution. The simple fact was that three million people, of whom about a fourth were negro slaves, put up a fight against a mother country having four times their population. They began without a single professional officer, except the traitor Charles Lee; and with only a thousand or two men who had not seen military service except militia training day, and desultory frontier warfare with French and Indians. They had not one ship of war, not a factory of arms. Yet they attacked the great British empire, —though it was flanked right and left by the lion and the unicorn, trained by two centuries of European wars, thousands of troops under arms, officers successful in other fields,—and they sailed into the greatest naval power on the sea.

THE BUNKER HILL MONUMENT

GENERAL NATHANAEL GREENE

His courageous work in the South greatly helped the American cause. (From painting in possession of the Historical Society of Pennsylvania.)

So far as power and prestige and experience decide wars in advance, the Revolution was due to be snuffed out at the end of 1776; Benjamin Franklin was destined to be hanged, George Washington to be immured for life in a gloomy dungeon, dressed in a ball and chain. Were not the English everywhere successful? They captured New York, they captured Newport, they captured Philadelphia, they captured Savannah; they were driven away from Charleston by the palmetto forts, but returned and captured Richmond. They beat the Americans at Long Island, at the Brandywine, at Germantown, at Camden. Their cruisers and privateers swept

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the seas, until Nathaniel Tracy of Newburyport lost ninety of his hundred and twenty vessels. They drove the little American navy from the seas.

Yet in the end they were beaten. It is easy now to criticize the strategy of Washington and Greene and the rest, and to show that by all the laws of war they laid themselves open to defeat. Nothing can alter the stubborn fact that the American militia at Bunker Hill for hours held off a British army and so damaged it that it never took the field again; then the Americans captured Burgoyne's army at Saratoga in 1777, a humiliation seldom known in British annals. And this victory brought the French alliance, and the aid of Von Steuben the magnificent drill master, of d'Estaing and his fleet, of Rochambeau and his army. With that aid, the Americans beat the second army at Yorktown, and that ended the war. General Cornwallis had to surrender his sword to an officer whom a few months before the British had addressed as "George Washington, Esq., etc., etc."

EXTRAORDINARY AMERICAN SUCCESS

In one way the Americans were too successful. Beginning with raw militia, ill-equipped, worse disciplined, the Americans made an army that beat the British. General Washington never ceased to implore Congress and the states to give him a better system for a real national army. Half the men and a fourth of the money expended would

SURRENDER OF BURGOYNE AT SARATOGA

This picture, from a painting by Trumbull, the famous American artist, shows the surrender of the English general John Burgoyne to the Americans at Saratoga, New York, on October 17, 1777.

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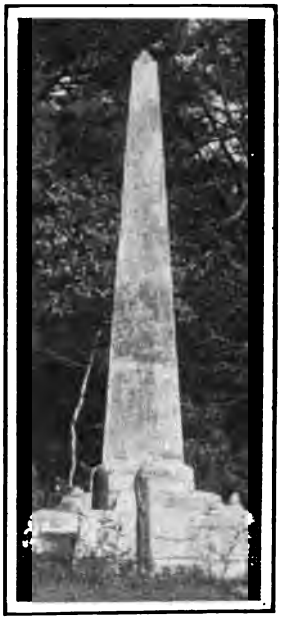
SURRENDER OF CORNWALLIS

The British general, Lord Cornwallis, surrendered to Washington at Yorktown, Virginia, on October 19, 1781. The victory virtually decided the Revolution in favor of the Americans.

have done the job just as well, if the advice of Washington and other experts had been followed.

On the sea also the Americans began a great career of naval success; or, rather, they repeated the methods of earlier wars by sending out a hornets' nest of privateers, christened with such gallant and suggestive names as The Charming Peggy, The Fair Lady, The American Revenue, The Black Joke, The Fair America, The Scotch Irish, The Skunk, The Nimble Shilling, and The King Tamer. If they did not tame George III, they did tame the British merchant and his representatives in Parliament; for American privateers in the course of the war captured about seven hundred British merchantmen.



SURRENDER MONUMENT YORKTOWN, VIRGINIA

GENERAL LORD CORNWALLIS

And then there was the American navy; or rather John Paul Jones, for in him the navy was concentrated. It was a painful surprise to the British to have the royal frigate Serapis taken in 1779 by the Bonhomme (Bo-nom) Richard, a condemned merchant ship hastily fitted out in France. Jones is already a sort of mythical figure, partly because of

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Buell's imaginary so-called biography; but he is the naval father of Hull and Porter, and the grandfather of Farragut and another Porter, and the great-grandfather of Sampson and Dewey.

THE CIVIL REVOLUTION

A revolutionary overturning came whenever the Union Jack was hauled down and the Stars and Stripes hauled up. But the revolutionary army was not the Revolution: it was like the line in a football match, desperately holding back the other line while the backs get into play. The real Revolution was an overturning of governments, and charters, and political power. The revolving wheel whirled the old colonies out of existence, and cunningly framed and polished new state governments. The Revolution turned the British empire down, and pushed the United States of America up. The Revolution rolled to the bottom of the wheel Governor Gage of Massachusetts, and Governor Tryon of North Carolina, and Governor Dunmore of Virginia; and up to the top revolved Patrick Henry, and Benjamin Franklin, and John Adams. The Revolution was like a religious conversion: it set the American people out of their old ways, and into a new upward path.

JOHN PAUL JONES
Commander of the first American navy. From the portrait by C. W. Peale.

All that seems natural to us; for we have been brought up on the tyranny of George III, and the misgovernment and plunder of the colonies by the British government. We realize the bad state of things much better than did the Americans at the beginning of the Revolution. In truth the colonies were freer from harsh and arbitrary government than England, Scotland, and Wales, to say nothing of what was then the separate kingdom of Ireland. Every colony had its local assembly: not a single English county had one. In every colony any freeman who had the necessary pluck and health could acquire land and become a voter: in England not a twentieth part of the adult men could vote. The colonists laid their

BIRTHPLACE OF JOHN PAUL JONES
John Paul Jones, the "founder of the American navy," was born in this cottage at Kirkbean, in Scotland, in 1747. He died in Paris in 1792.

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OLD BELFRY, LEXINGTON MASSACHUSETTS

From this belfry was rung out the alarm on the morning of April 19, 1775, calling the minute men to assemble on the common.

PAUL REVERE'S HOME IN BOSTON

The tablet that may be seen between the second and third stories of the house was placed there by the Paul Revere Chapter of the Daughters of the American Revolution

own taxes and expended them for their own purposes: Englishmen paid taxes levied by a Parliament over which only a few of them had control.

Apparently the main cause of the Revolution was that the colonists could do so much for themselves that there was no reason why they should not do substantially everything for themselves. They had a personal attachment for England, the king, and the English system of government, very like that now felt by the Canadians, and would have been quite satisfied with the degree of self government that England has since freely given to Canada. John Adams says, "That there existed a general desire of independence of the Crown in any part of America before the Revolution, is as far from the truth as the zenith is from the nadir."

Then why revolt, especially when above a third of the thinking people in America were opposed to the Revolution, and had to be driven out or silenced? To the original grievances of the Revolution was added a stupid John Bull obstinacy, concentrated in George III, but shared by a good part of the British nation. These mistakes made by England are a fine example of what comes to a country that falls into the hands of what are called the "Interests"; for Parliament was really nothing but a combine of great titled families, who took in some representatives of the cities and the merchant class. One of the best results of the Revolution was that it shook up the British aristocracy; and the best proof that the Revolution was right is the admission of Lord North, when the war was all over, that it had been a great mistake, but that the nation had made it, and not simply the prime minister.

PAUL REVERE

From the painting by the famous American artist, Gilbert Stuart.

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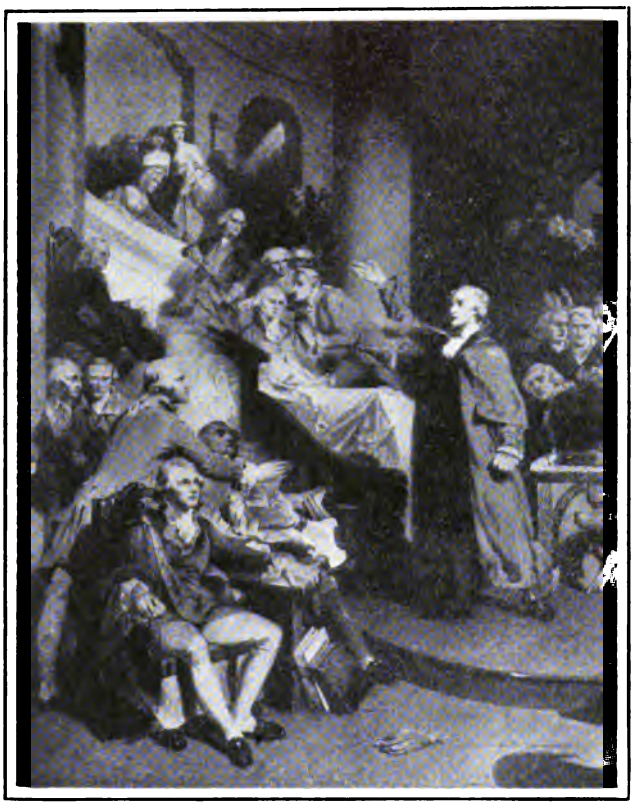
The Revolution was worth all the blood and treasure that it cost, because it lighted a new torch of popular government. There had been plenty of government of the people in ancient and medieval times; but at the epoch of the American Revolution the formerly democratic Swiss and Dutch, and the free citizens of the German and French and Spanish cities, had lost faith in themselves. It was fashionable to revere Demosthenes and Cato and Brutus and the *Populus Romanus;* but real republican government had about ceased on the earth when the new constellation of the United States appeared on the horizon.



PATRICK HENRY ADDRESSING THE VIRGINIA ASSEMBLY IN 1765.

He is famous for his speech supporting the resolutions to resist the Stamp Act. At one point he exclaimed, "Cæsar had his Brutus, Charles the First his Cromwell, and George the Third—" "Treason! treason!" shouted the Speaker of the Assembly. "Treason! treason!" shouted the members—"and," Henry continued, "George the Third may profit by their example. If this be treason, make the most of it!"

The colonies had very tidy little governments, schools of politics, in which the speaker of the assembly was commonly the leader of a healthy opposition to the governor; and on that foundation they built tidy little state governments, which showed the prevalent belief that governors were dangerous creatures who ought to have as little power as possible; while legislatures were a reflection of the people's will which could not err. The wheel of revolution has twirled backward in our day; for we make governors and presidents great political leaders, and set our legislators on a one-legged race against the initiative and referendum. In the midst of the confusion of the Revolution, when town after town was picked up by the British, and nobody knew whether the Revolution would win out, it is wonderful how well the state governments worked, and how successful they were in putting on record the great principle of the two kinds of law,—fundamental or constitutional law, and statute law.

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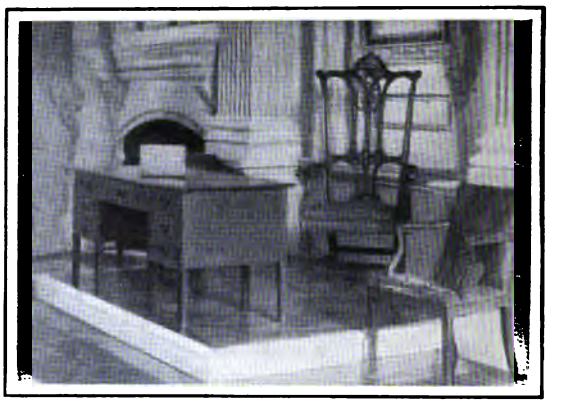

THE CHAIR AND TABLE USED AT THE SIGNING OF THE DECLARATION OF INDEPENDENCE

The finest work of the Revolution was the making of a national government; for which the army and the navy were in part responsible, because a central national power was all that could save the army from capture and the navy from destruction. The Continental Congress became a government before it knew it, authorizing an army and navy, borrowing money, issuing many times more paper notes than it could ever redeem, appointing George Washington commander in chief of the Continental forces, sending ambassadors to foreign countries.

Were men greater on the average then than now? Would Speaker Clark and Senator Lodge of Massachusetts, and Senator Beveridge bulk as big as Patrick Henry and Sam Adams and John Dickinson, if revolution broke out now? "These are the times that try men's souls," said Tom Paine, and it was also a time that made men's souls! The one indispensable man in the Revolution was George Washington; for there was no other in the colonies who was so central, so immovable, a force. But the Revolution would also have failed but for Benjamin Franklin, and Thomas Jefferson, and the other civilians who built up the new government.

THE DECLARATION OF INDEPENDENCE

And they framed the Declaration of Independence! They framed it; but Thomas Jefferson wrote it. He was bent on proving that the Revolution was right. And, having taken an unpaid brief for his country, he found twenty-seven good reasons for independence, even at the cost of a bloody revolution. Those reasons are not the Declaration: the real pith of that splendidly written document is the brief statement of "self evident truths"; among them "that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness, that to secure these rights, Governments are insti-

BENJAMIN FRANKLIN

THOMAS JEFFERSON

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THE SIGNING OF THE DECLARATION OF INDEPENDENCE
From the painting by John Trumbull.

OLD STATE HOUSE IN BOSTON
A crowd listening to the reading of the Declaration of Independence.

tuted among Men, deriving their just powers from the consent of the governed." Some of the states made much longer and fuller statements of the same kind; but this is the bedrock of popular government in America. Time cannot tarnish, use cannot diminish, age cannot weaken, this splendid thought that God Almighty sends His children into the world with

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SAMUEL ADAMS
From the painting by the early American artist, J. S. Copley.

equal political rights; that every human being has an interest in that mutual understanding with other human beings called society and government.

SOCIAL AND COMMERCIAL REVOLUTION

When Rip Van Winkle came back home he found a new set of neighbors who scoffed at good King George. The Americans lived in a changed world. In the South most of the political leaders who were not Englishmen took the patriots' side,—the Randolphs, and the Peytons, and the Carrolls, and the Rutledges, and the Pinckneys, and the Haynes,—and when the war was over the wheel had revolved under them, but left them still at the top. In the North there was a greater change,—Sam Adams, the untitled leader of the Boston town meeting, became leader of Massachusetts; John Hancock, the merchant accused of smuggling, was governor; John Adams, the struggling lawyer, was minister to England. Where were the rich and fashionable people who lived in the fine colonial mansions and drank too much Madeira? Hundreds of them gone, exiled, driven forth, farming in the eastern townships of Canada, waiting in the antechambers of the great in London.

EFFECTS OF THE WAR

That was a revolution that reached the wives and daughters, and the handsome sons who inherited their fathers' silken suits and had expected to inherit their dignities. It took the Americans thirty years to find out how great a revolution they had undergone in business; for when the war was over they had an unpatriotic hankering for the broadcloths and kerseymeres of old England. For their women folk, dealers still bought calimancos, and paduasoys, and oznabrig linens, and India muslins, through reliable English houses. Again Great Britain

PARSON CLARK'S HOUSE, LEXINGTON
Here Samuel Adams and John Hancock were sleeping when aroused by Paul Revere on his famous ride on April 19, 1775.

JOHN HANCOCK'S HOUSE IN BOSTON
Interesting not only in its historic associations, but as an attractive example of colonial architecture.

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GEORGE ROGERS CLARK
An American general who in 1778 captured Vincennes from the British. It was soon recaptured; but Clark took it again after a terrible march across country in midwinter. He then conquered all the country near the Wabash and Illinois rivers.

made the mistake of undervaluing the Americans; and when they became independent told them to be independent—and suffer for it. Now that the United States of America was a separate nation, let it keep its vessels out of the trade with the former sister colonies! It took long years to open up other avenues of trade.

REVOLUTION IN THE WEST

Within the military and civic Revolution arose another territorial revolution. When in 1778 George Rogers Clark with his few score frontiersmen slipped down the Ohio River and picked up the little British towns of Kaskaskia, Cahokia, and Vincennes, he was blazing the trail into the West, and opening that vast country to millions of Americans still to be born or adopted, till they would in the end rule the republic. Because of Rogers Clark, or rather of the westward vision of the great men of that time, Great Britain gave up the Northwest, and then yielded the Southwest. With all its boldness and courage, the Revolution did not make a complete nation: to become a world power, it was necessary to cross the mountains and bind the Mississippi to the sea. And the man of that time, who was at the same time eastern and western, who fought the French and took up lands and planned roads and canals beyond the mountains, was George Washington, the greatest soldier, best statesman, and most clear-sighted business man of the Revolution.

MERIWETHER LEWIS
Companion of William Clark in his western explorations.

SUPPLEMENTARY READING.—"American Revolution," Claude H. Van Tyne; "American Revolution," John Fiske; "American Revolution" (3 vols.), George Otto Trevelyan; "Struggle for American Independence" (2 vols.), S. G. Fisher; "George Washington" (5 vols.), John Marshall; "American Statesmen" series (16 vols.); "Literary History of the American Revolution" (2 vols.), Moses Coit Tyler; "Paul Jones," Norman Hapgood; "Letters and Memoirs," Madame Rediesel; "The Spy," James Fenimore Cooper; "Hugh Wynne," S. Weir Mitchell; "The Partisan," William Gilmore Simms; "Alice of Old Vincennes," James Maurice Thompson.

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THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

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DECEMBER 8, 1913

Volume 1 Number 43

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Editorial

In the early part of the nineteenth century the United States Government realized the importance of having a record on canvas of the nation's great historical events, and several painters of that day produced pictures that hold places of honor in our Government buildings. John Trumbull was the foremost of these painters.

★ ★ ★

There has been a demand for several years for new historic paintings. The feeling exists that the painters of one hundred years ago could not have the perspective to portray the Revolution correctly, no more than a historian of the same period could write its history. The time has come for modern artists in American historic art. The World's Fair at Chicago gave an impetus to the work, especially in decorative form. As a result, public buildings erected within the past twenty years show many interesting and distinguished examples of historic art in mural decorations, by such artists as Blashfield, Kenyon Cox, C. Y. Turner, and others. There is a demand now from many sources—from galleries, Federal and state governments, and from schools—for historical pictures which shall be true and shall also be worthy examples of modern work.

★ ★ ★

This number of The Mentor contains four distinguished examples of modern historical art. Three of them are the work of Mr. Henry Mosler, and were painted within the past five years.

Mr. Mosler has been known as an artist of great distinction for a long time. As early as 1874 he won a medal at the Royal Academy of Munich, and he won the Thomas B. Clarke prize in the National Academy of Design, New York, in 1896. Mr. Mosler, therefore, brought the ripe powers of a master painter to the work, and he has produced four paintings of great art value and historic importance.

★ ★ ★

The first picture, which appeared four years ago, is entitled "Ring, Ring, for Liberty," and represents, with great strength and vigor, the old bell ringer in the cupola of Independence Hall, who sounded the note of liberty in July, 1776. Three years ago Mr. Mosler finished his painting of Betsy Ross and her companions making the first flag, which is reproduced in this number of The Mentor. Mr. Mosler based his work on careful sketches made in the Betsy Ross house on Arch Street, Philadelphia. Our readers will surely feel the grace and charm as well as the vital interest of this picture.

★ ★ ★

Many have said that our country needed a new painting of "Washington Crossing the Delaware." The familiar composition, by Leutze, is regarded as stiff and constrained and as lacking a sense of reality. Mr. Mosler's picture gives a true and spirited conception of the event, based on historical study and on sketches made in the winter time at the point of the Delaware where Washington crossed. The painting of Paul Jones is a vivid dramatic presentment of a historical subject that has never heretofore been pictured in an adequate manner.

★ ★ ★

Another interesting picture in this group is the "Signing of the Declaration of Independence," by Miss Sarah Ball Dodson. The actual life and spirit of the scenes in Independence Hall during July, 1776, have not been fully realized by other artists. Miss Dodson's picture is a striking presentment of the scene, distinguished not only for its art value but for its truth. Each figure is an actual portrait and takes an earnest, living part in the composition. Miss Dodson was a native of Philadelphia, and knew her subject at first hand. Her death some years ago was a distinct loss to American art.

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DECEMBER 15 1913
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THE MENTOR

FAMOUS ENGLISH POETS

DEPARTMENT OF LITERATURE

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FOURTH AVENUE AT NINETEENTH STREET
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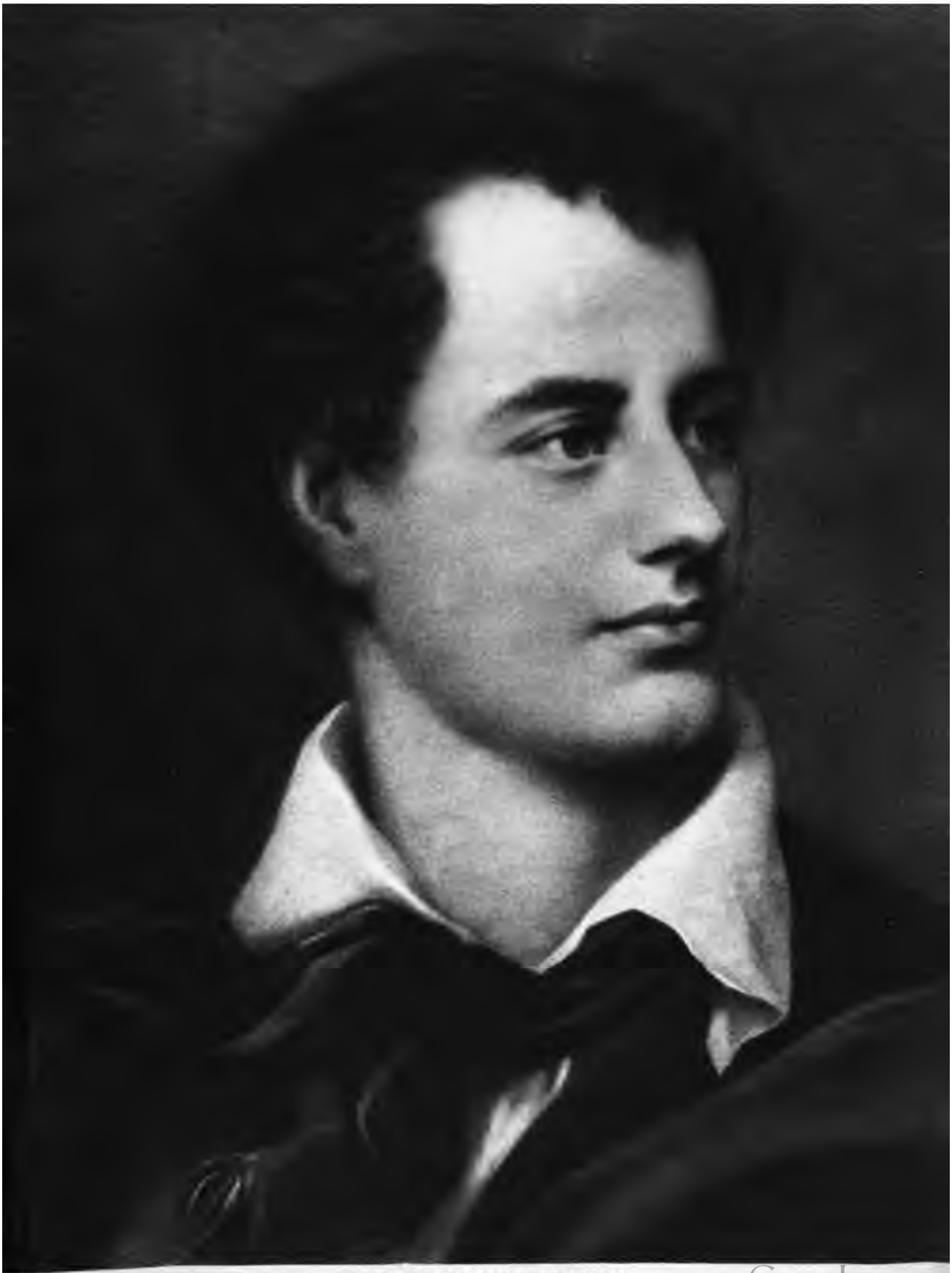

GEORGE GORDON, LORD BYRON

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Famous English Poets

LORD BYRON

Monograph Number One in The Mentor Reading Course

AWOKE one morning and found myself famous," said the great poet Byron. This was almost the very truth. A single poem, a long one indeed, "Childe Harold," made him the most talked of man of his time. His fame grew in a night. And yet he is said to have been prouder of being a descendant of those Byrons who came into England with William the Conqueror than of having been the author of "Childe Harold."

The Byrons were an ancient and honorable family, numbering among them many famous soldiers and landowners. George Noel Gordon Byron, the poet, was born on January 22, 1788. His father was Captain John Byron, a profligate and spendthrift. His mother was Catherine Gordon, the second wife of "Mad Jack Byron," as the poet's father was called. His parents soon separated, Mrs. Byron taking her son with her.

In 1798 the poet's great-uncle died, and George became Lord Byron at the age of ten. He and his mother were now assured of a comfortable income, and he was sent to Harrow School, where, in spite of his lameness, which he had suffered from birth, he became a good athlete.

At the age of sixteen Byron fell desperately in love with Mary Chaworth, a distant relative, two years older than himself. Her indifference broke the poet's heart—for the time being.

He entered Cambridge in 1805, and while there wasted most of his time. He left college with the degree of Master of Arts at the age of twenty. In 1807 he published his first volume of poetry, "Hours of Idleness." The Edinburgh Review ridiculed these in a satirical criticism. This provoked from Byron a brilliant retort in the form of a poem called "English Bards and Scotch Reviewers."

In 1809 he was off for Europe. In "Childe Harold" he has told his thoughts and experiences during these wanderings. The first two cantos of this poem appeared in 1812, and their success was instantaneous.

The life of a personality like Byron is so full of incident, so colored with romance and adventure, that to tell it in detail requires a great deal of space. Everything that he did was interesting; everywhere he went he left the impress of his genius. Women loved him, and men imitated him. Byron was the fashion, and the poet was renowned the world over.

He married Anne Isabella Milbanke in 1815. A daughter, Augusta Ada, afterward Countess of Lovelace, was born to them. In 1816 Lady Byron left her husband, giving as the reason her belief that he was insane.

The following spring Byron left England, and after traveling about for sometime met the poet Shelley and Mary Wollstonecraft Godwin in Switzerland. From there he went to Italy, where he lived for a number of years. When there he wrote many of his greatest poems.

About this time Greece was struggling to throw off the rule of Turkey. Byron, a great believer in liberty of every sort, gave freely of his sympathy and money to the cause. In 1823 he fitted up an expedition and sailed to the aid of the Greeks; but before he could get into active service he was taken fatally ill, and died at Missolonghi on April 19, 1824. His last words were of Greece, the country he had come to help to freedom: "I have given her my time, my means, my health—and now I give her my life! What could I do more?"

Byron's body was carried back to England; but the British authorities would not allow him to be buried in Westminster Abbey. There is neither bust nor statue of him in Poets' Corner. His remains were finally laid beneath the chancel of the village church of Hucknall Torkard.

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PERCY BYSSHE SHELLEY

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Famous English Poets

PERCY BYSSHE SHELLEY

Monograph Number Three in The Mentor Reading Course

PERCY BYSSHE SHELLEY was born near Horsham, in the county of Sussex, England, on August 4, 1792. He was the eldest son of Sir Timothy Shelley.

At the age of eleven he was sent to school at Eton. There he had a hard time. He resisted the "fagging" system,—a system under which the young boys must act as servants to the older ones,—and he would not work at his lessons. He was gentle natured and retiring; but when provoked he showed a very violent temper. So he was known as "Mad Shelley" by his schoolmates.

In 1810 Shelley entered Oxford. But he did not stay there long; for he and a friend, named Thomas Jefferson Hogg, became atheists, and Shelley wrote a little pamphlet on atheism, which he sent to the different heads of the colleges, asking them to notify him at once of their conversion to atheism. This they declined to do; but instead summoned both Shelley and Hogg and expelled them. Shelley and his friends complained at what they termed the injustice of the expulsion; but his father would have nothing to do with him. So Shelley went to London, where he wrote the poem "Queen Mab." This was not published until later.

When he was in London his sisters sent him money by means of Harriet Westbrook, one of their friends. Shelley converted her to atheism, and married her in August, 1811, because she did not wish to go back to school. This marriage turned out to be very unhappy, and they separated by mutual consent in 1813.

The next year Shelley, accompanied by Mary Wollstonecraft Godwin, the daughter of William Godwin, the speculative philosopher, and Claire Clairmont, a friend of the poet Lord Byron, visited Europe. In 1815 Shelley's grandfather died, and the poet was assured of a regular income of $5,000 a year. In 1816 he visited Europe again, and in November of the same year his wife Harriet drowned herself. Shelley's two children were committed to the care of their grandfather Westbrook.

Shelley married Mary Wollstonecraft Godwin, and in 1818 they left England, never to return, going to Italy, where he wrote many of his greatest poems.

His second wife was a talented woman and a writer of ability. Under the name of Mary Wollstonecraft Shelley she wrote that famous grewsome tale, "Frankinstein."

In July, 1822, Shelley set sail in a small boat to return to his summer home at Spezia. The boat was overtaken by a sudden squall and disappeared. Two weeks later Shelley's body was washed ashore with a copy of Keats' poems open in one of his pockets. The Tuscan quarantine regulations at that time required that whatever came ashore from the sea should be burned. Accordingly Shelley's body was placed on a pyre and reduced to ashes in the presence of Leigh Hunt, E. J. Trelawney, and Lord Byron. His ashes were collected and buried in the Protestant cemetery at Rome, near the grave of his friend Keats.

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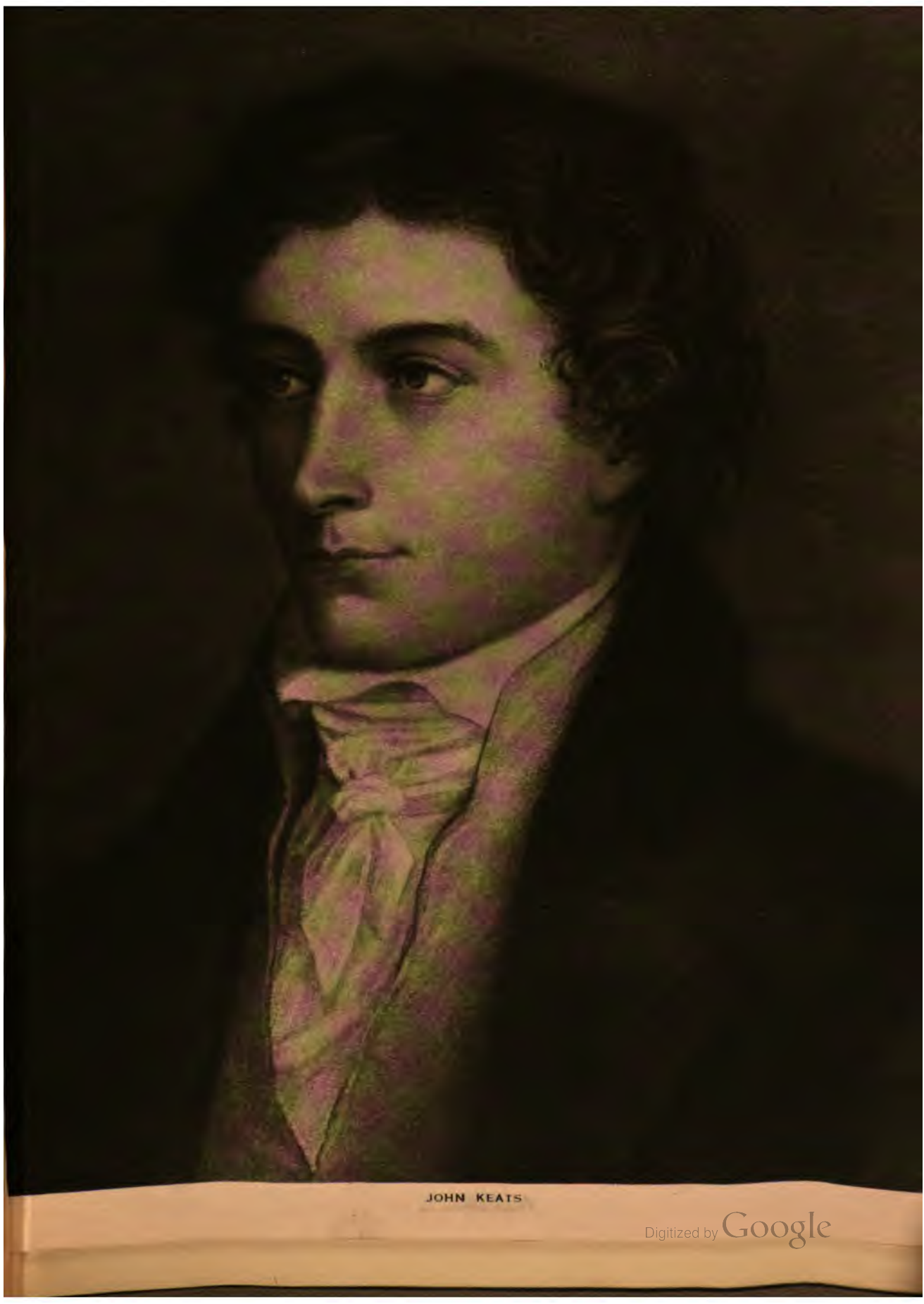

JOHN KEATS

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Famous English Poets

JOHN KEATS

Monograph Number Two in The Mentor Reading Course

NO one man ever published a worse first volume nor a better last volume of poetry than did John Keats. And no poet was so severely criticized at the beginning nor more highly praised at the end of his life. Yet between the appearance of his first work and the publication of his last volume there was a space of but three years.

Keats' origin was humble; but not so vulgar as most people think. He was born on October 29, 1795, and was the eldest son of Thomas Keats, head hostler at the Swan and Hoop livery stables in London. But in spite of these commonplace early associations his parents were able to send John to a private school at Enfield. Thomas Keats was killed by a fall from his horse in 1804, and Mrs. Keats married another stable keeper. This marriage was an unhappy one, and the couple soon separated.

At school Keats was distinguished for his quick temper, a love of fighting, and a great appetite for reading. In 1810, when his mother died, he left school with the intention of becoming a doctor. He was apprenticed to Thomas Hammond, a surgeon in Edmonton; but he had a quarrel with him, and went to London in 1814 to study at Guy's and St. Thomas's hospitals.

Even in London, Keats could not concentrate his whole attention on the study of medicine. He read a great deal of poetry, especially Spenser. In 1816 he met Leigh Hunt, who introduced him to the poet Shelley. Already he had begun to write verse, and these friends stimulated his poetic gift, until in the winter of 1816-17 he definitely decided to give up the study of medicine and write for a living.

His first volume of "Poems by John Keats" appeared in the spring of 1817. This book was dedicated to Leigh Hunt. The next year he published "Endymion: A Poetic Romance." This volume was harshly treated by the famous critic Gifford in the Quarterly Review. Whether or not the poem deserved such severity, the language of the reviewer cut Keats to the quick. He also bitterly resented the attacks made upon him in Blackwood's Magazine.

With his friend Armitage Brown he next started on a walking tour of Scotland; but on account of the bad state of his health was forced to give this up. His brother Thomas Keats died of consumption at the beginning of December, 1818, and the poet went to live with Brown. When there he fell passionately in love with Fanny Brawne, a girl of seventeen, who lived nearby It was at this time that he wrote his greatest poems; although his health was very poor.

Early in 1820 Keats realized that he had consumption; but he did not give up. In July he published his third and last volume of poetry, "Lamia, Isabella, The Eve of St. Agnes, and Other Poems." In September, 1820, he started for Naples in an attempt to cure himself; but it was in vain, for on the following February 23 he died in Rome. He was buried in the old Protestant cemetery near the pyramid of Cestius. He requested that on his gravestone should be carved this inscription, "Here lies one whose name was writ in water."

It was formerly believed that the attacks of hostile reviewers were the cause of Keats' death; but this theory has long since been disproved. Although the sensitive poet felt these bitter attacks keenly, his was not a spirit to sink beneath them.

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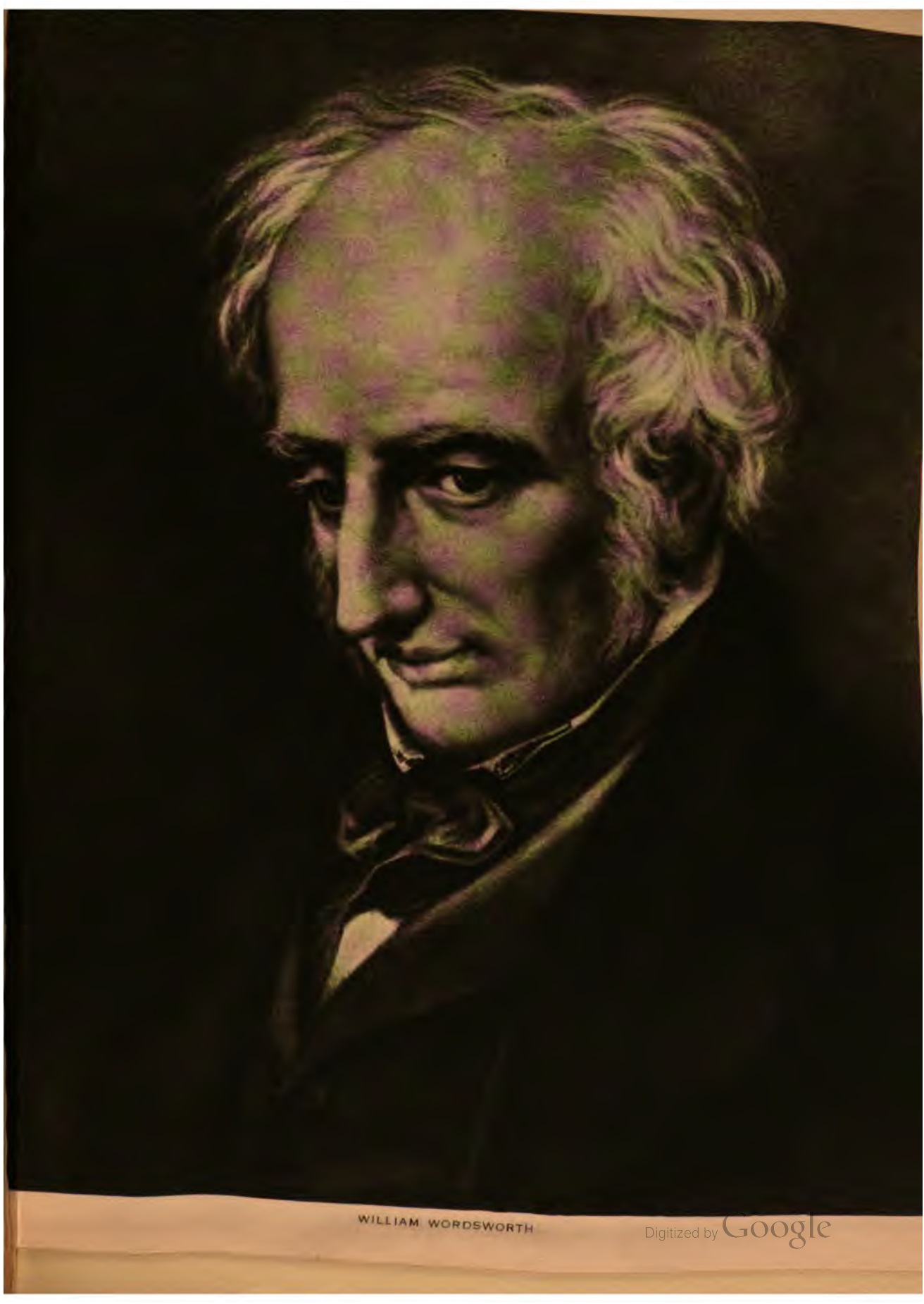

WILLIAM WORDSWORTH

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Famous English Poets

WILLIAM WORDSWORTH

Monograph Number Four in The Mentor Reading Course

AT the age of twenty-one William Wordsworth was so undecided as to what he wanted to do for a living that his relatives believed he would turn out to be a good-for-nothing. At the age of thirty-five he had finished a tremendous poem in fourteen books, which he had begun because he was not ready at the time to take up anything more difficult!

Wordsworth was born at Cockermouth, in Cumberland, England, on April 7, 1770, the son of John Wordsworth, a lawyer. When he was only fifteen he wrote as a school task an account in poetry of his summer vacation. He entered Cambridge at the age of seventeen; but did not get along well there because he did not like his studies nor the discipline of the college.

In those days, when there was no railroads or trolley lines, it was the custom for young Englishmen who could afford it to take walking trips through Europe during their vacations from college. In the summer of 1790 Wordsworth made a tour through France and among the Alps, and was much affected by the beauties of nature he saw, particularly at Lake Como. He graduated from St. John's College, Cambridge, in 1791, with the degree of Bachelor of Arts.

The French Revolution came along about this time, and, together with most of the progressive young men of the day, Wordsworth hailed it with enthusiasm. But later the horrors of the Revolution disgusted him; although he always remained a Republican in principle.

Wordsworth's friends urged him to enter the ministry, and he himself thought a little of becoming a lawyer; but he finally decided to write for a living. And a poor living it was at first! Sometimes he had hardly enough to eat. He published his first poems in 1793,—"An Evening Walk, Addressed to a Young Lady," and "Descriptive Sketches Taken During a Pedestrian Tour Among the Alps."

Two years later his poverty was lightened by a legacy of $4,500 left him by a friend, and his sister Dorothy went to keep house for him. She helped him in many ways, and cheered his spirits. In 1802 he married Mary Hutchinson, and about the same time inherited $9,000 from his father. Three years later he finished that long poem in fourteen books, "The Prelude," containing an account of the cultivation and development of his own mind. This was not published until after the poet's death.

Wordsworth continued to write many poems, most of which had to do with the beauties of nature. Nature in all her forms was his delight. He liked to walk by himself in the fields, and to talk with the poorer people, those nearest to the soil. He was simple, kindly, and much loved by those who knew him.

In 1843 Wordsworth succeeded Robert Southey as poet laureate of England, and was recognized as the greatest living English poet. He held this honor only seven years, as he died at Rydal Mount, his home in England, on April 23, 1850.

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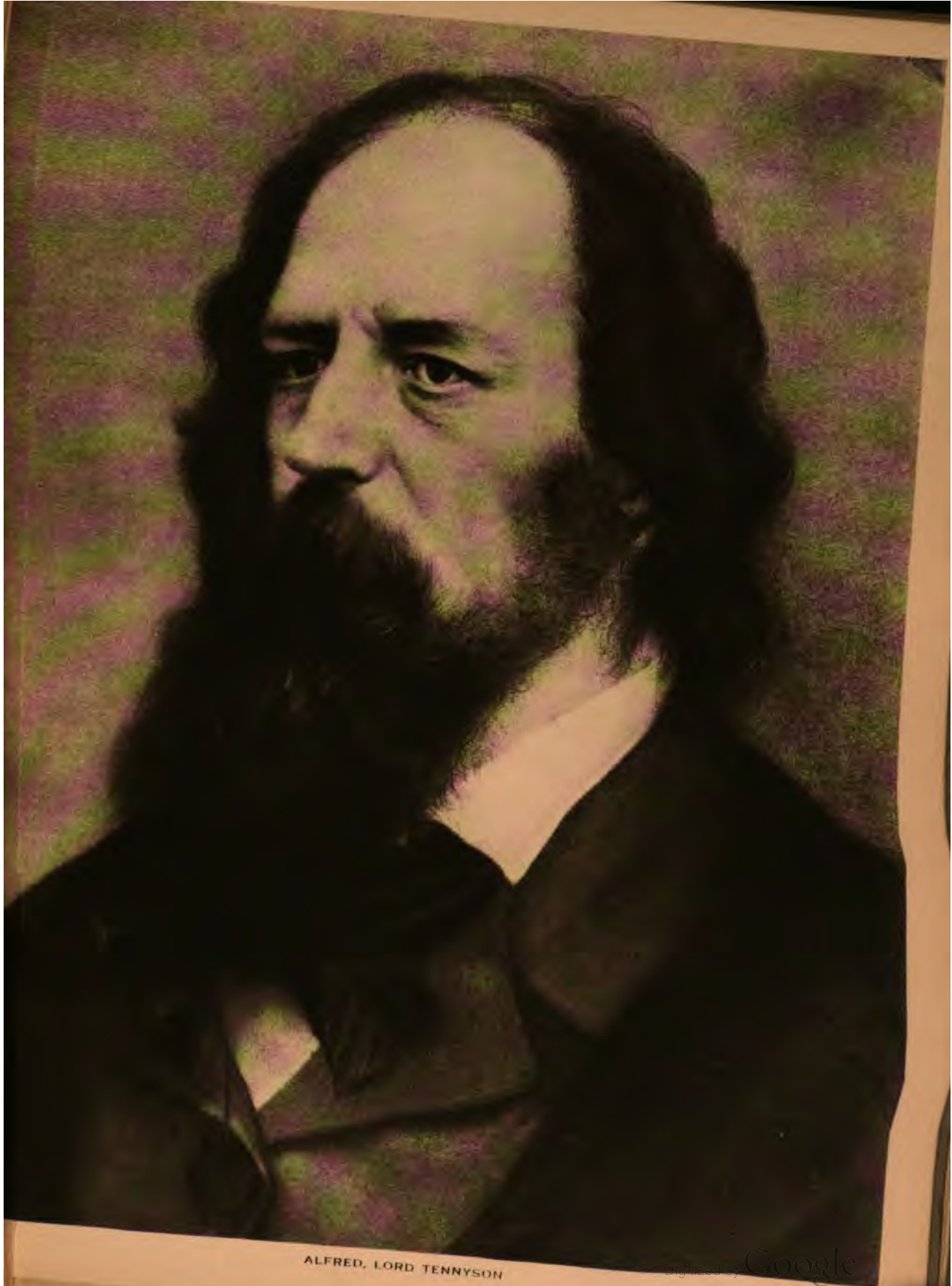

ALFRED, LORD TENNYSON

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Famous English Poets

ALFRED TENNYSON

Monograph Number Five in The Mentor Reading Course

ALFRED TENNYSON was born at Somersby in Lincolnshire, England, on August 6, 1809. His father was a rector, and the poet's boyhood was passed in an atmosphere of poetry and music. Even as a child he wrote verses, and some of these were published in 1827 in a volume, "Poems by Two Brothers," written by himself and his elder brother Charles.

He entered Trinity College, Cambridge, in 1829, and in the same year won the chancellor's medal with a blank-verse poem called "Timbuctoo." His closest friend at college was Arthur Henry Hallam, a brilliant young man who belonged to The Apostles, a society of which Tennyson was also a member.

"Poems, Chiefly Lyrical," was published in 1830; but the following year, soon after the death of his father, the poet left Cambridge without taking his degree. He then decided to devote his life to writing poetry. A small volume of poems published in 1832 proved that he had chosen well; for it contained some of his best work.

But now for ten years the poet kept silence. He did not publish another line of poetry until 1842. The reason for this was the death of his friend Arthur Hallam. Hallam was the closest intimate of Tennyson, and when he died suddenly at Vienna in 1833 the poet received a blow from which he never fully recovered. But this great loss was poetically the making of Tennyson. The volume of 1842 contained some of his greatest poems, among them being "Ulysses," "Locksley Hall," and "Break, Break, Break."

Five years after this appeared "The Princess," a long poem treating of the "woman question" in a half-humorous way. It is a poem of great beauty.

Then in 1850 came the elegy on the death of Hallam, "In Memoriam." This had been long expected, and it proved to be one of the greatest poems of the century.

In the same year Tennyson married Emily Sellwood, and was appointed poet laureate to succeed Wordsworth. His first official poem in this position was the "Ode on the Death of the Duke of Wellington" in 1852. Two years later "The Charge of the Light Brigade" electrified the world. "Maud" appeared in 1855, and then four years later began the publication of the famous "Idylls of the King," poems in blank verse telling of King Arthur and his court. From that time on Tennyson wrote many poems and dramas.

In 1884 he was made Lord Tennyson, first Baron of Aldworth and Farringford. He took the title from his two country houses in Sussex and on the Isle of Wight. On October 6, 1892, Tennyson died at Aldworth "with the moonlight falling on closed eyes and voiceless lips."

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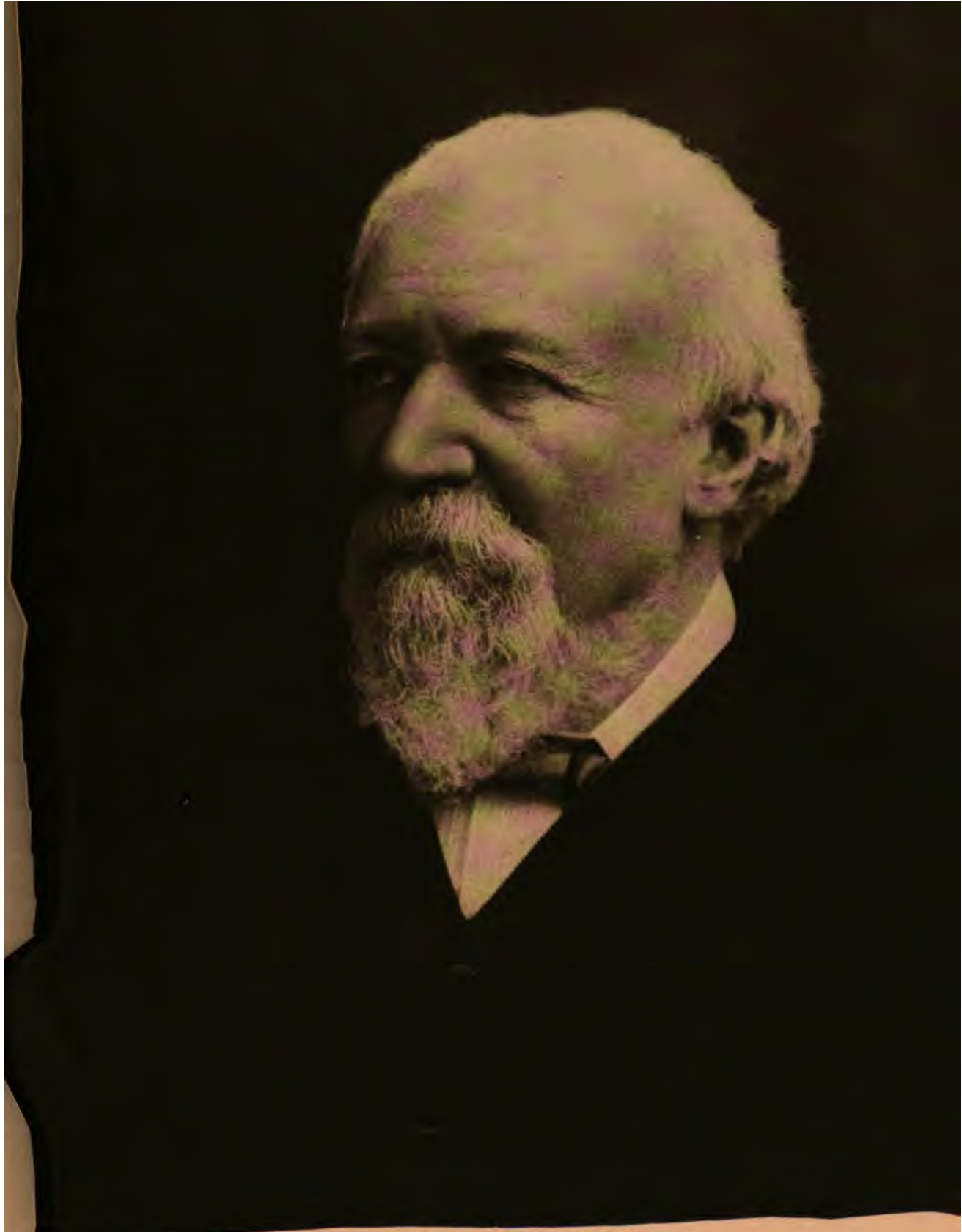

ROBERT BROWNING

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Famous English Poets

ROBERT BROWNING

Monograph Number Six in The Mentor Reading Course

"God's in his heaven:
All's right with the world."

SO Pippa sings in "Pippa Passes." And that was the philosophy of the great poet who wrote the lines. Robert Browning was an optimist. He believed that the world would come out all right in the end, that good would win.

Robert Browning was born on May 7, 1812, at Camberwell, near London. His father, who worked in the Bank of England, was also named Robert Browning. The Brownings were of sturdy stock; but the poet's mother was delicate. At the age of twelve he had written a volume of poems called "Incondita"; but his parents could find no one who would publish it.

Browning's early education was rather scant; but he made up for this by a great deal of miscellaneous reading in his father's library. He had a chance to become a clerk in the Bank of England; but he refused it, and decided to write poetry for a living. Strange to say, his parents encouraged him in this. He published his first poem, "Pauline," in 1833. Then followed "Paracelsus" in 1835, and "Sordello" in 1840.

Browning was by this time becoming well known, and his poetry was admired. He had always liked the theater, and now he began to write drama. In May, 1837, his first play, "Strafford," was produced in Covent Garden. He followed this with several others, none of which had great financial success.

In 1844 Elizabeth Barrett, a poetess whose genius was then being recognized, published a volume of poems containing "Lady Geraldine's Courtship," with a striking phrase about Browning's poems. This pleased the poet greatly, and he was encouraged by her cousin, John Kenyon, to write to her. Finally she permitted him to visit her, and they fell in love with each other. Elizabeth Barrett was six years older than Browning, and was a chronic nervous invalid; but in September, 1846, was secretly married to him in spite of the opposition of her father, who objected on principle to the marriage of his children. Theirs was one of the greatest love stories in all history. They were both poets of the highest genius, and they loved each other devotedly. When his wife died at Florence, Italy, on June 30, 1861, Browning was crushed by the blow.

But he bore it like the great man that he was. He decided to return to England to superintend the education of his son, Robert Wiedeman Browning. There he resumed his writing, and published many poems, including "The Ring and the Book," which is regarded by some as his masterpiece. It is an immense poem in twelve books, in which the story of a murder is told many times over by the various characters concerned. It is a unique and powerful poem.

In his later years Browning returned to Italy; but he never revisited Florence after his wife's death there. He continued writing almost to the very end of his long life. He composed very slowly, considering twenty-five or thirty lines a good day's work.

The real greatness of the poet was appreciated toward the end of his life, and many honors were showered upon him. In 1889 he went to Venice with his son. Here he caught a heavy cold, and this, combined with the poor state of his health, was too much for the old poet. He died on December 12, 1889, and was buried in Westminster Abbey on December 31.

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FAMOUS ENGLISH POETS

By HAMILTON W. MABIE, *Author and Critic.*

JOHN KEATS

THE MENTOR
DECEMBER 15, 1913

◆

DEPARTMENT OF
LITERATURE

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MENTOR GRAVURES

BYRON	WORDSWORTH
SHELLEY	TENNYSON
KEATS	BROWNING

PERCY BYSSHE SHELLEY

MODERN English poetry is rich not only in its quality, but in its variety, both of theme and of manner. The exuberant imagination and splendid profusion of Swinburne are in striking contrast with the restraint and clearness of style of Matthew Arnold; the fluency and narrative faculty of William Morris, with the strongly etched and powerfully phrased work of Francis Thompson and Henley. The classical dignity of Landor, the humor of Hood, the seriousness of mood of Clough (kluff), the pictorial genius of Rossetti, the fresh invention of Stevenson and Kipling, suggest the range of poetic production of an age not matched in wealth of genius since the age of Shakespeare. Among the throng of poets who made lasting contributions to English literature during the nineteenth century, six may be regarded as most representative.

Byron died ninety-one years ago; but, although there has been a great change in the way poets look at life and in their way of writing verse, he holds his place as one of the greater poets, not only in reputation, but in popular regard; and for two reasons,—he was one of the born singers to whom men will always stop to listen, and he was also a poet of revolt. He is not read in this country as Browning and Kipling are read; nor, on the other hand, is he neglected as Milton and Landor are neglected. His stormy nature and his tempestuous career add an element of personal interest to the claims of his poetry upon the attention of reading people today, and he is one of those men of genius about whom it is difficult to be judicial: those who like his work become his partizans, those who dislike him charge him with insincerity and immorality.

It must be frankly confessed that Byron had moments of insincerity, and that he often posed; but he was largely the victim of his temperament. Mr. Symonds has said of him that he was well born and ill bred.

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He had noble impulses, and he had the strong passions that give energy of feeling and vitality of imagination to many of the greatest men and women; but he had neither clearness of moral vision nor steadiness of purpose. He had great genius; but he was neither intellectually nor morally great. And yet he had such force of mind and eloquence that Goethe, (gay'-te) who was the greatest critic of his time, if not of all time, declared that the English could show no poet to be compared with him.

BYRON'S PLACE AMONG POETS

What ground was there for an estimate which gave Byron a place by himself among English poets? "English Bards and Scotch Reviewers" was a telling satire written by a confident boy of genius, effective in "hits" which the time understood, but defective in critical insight; "Childe Harold," the early stanzas of which appeared after travel had inspired him, was a splendid piece of rhetoric which often attains a very noble eloquence. "The Giaour" (jow'-er)," Manfred," the "Corsair," "Lara" (lah'-rah), stirred an age which was in revolt against rigid and often artificial conventions. "Don Juan" (hoo-ahn'), like "Childe Harold," is a poetic journal which lacks dramatic unity, but contains descriptions of compelling beauty. Some of the shorter pieces, like the "Prisoner of Chillon," "When We Two Parted," "She Walks in Beauty," have the power of deep feeling when it becomes eloquent; while such stanzas as "The Isles of Greece," scattered through "Childe Harold," make history as moving as poetry.

NEWSTEAD ABBEY
Byron's Home.

BYRON'S MOTHER
From the painting by Thomas Stewardson in possession of John Murray.

Byron had richness of imagination rather than wealth of thought; he had a full-throated, operatic voice rather than purity of tone; he had splendor rather than clarity of mind; he had great natural force

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of genius rather than command of the resources of art. He was generous in impulse, enthusiastic in temper, and he loved liberty. It was the presence of these qualities in his nature, and his spirit of revolt, that led Mazzini (maght-see'-nee), to predict, "The day will come when Democracy will remember all that it owes to Byron."

LADY BYRON
The wife of the poet.

LORD BYRON
From the engraving by Lupton after the painting by Thomas Phillips.

SHELLEY

Shelley, too, was a lover of freedom; but of a freedom that was the breath of the soul rather than social or political liberty. He lacked humor, he bore no yoke in his youth, his father was a matter-of-fact and eccentric tyrant, and the boy of genius lost his way in a world which nobody helped him to understand. When one reads the story of his brief and confused career, of the shabby and immoral things he did, it must be remembered that he discovered how to fly, but nobody taught him how to walk. He was always a splendid, wayward child, to whom visions were more real than facts. He died at thirty, and his life was only a beginning.

But what a splendid prelude it was! "Alastor," the "Stanzas Written in Dejection," the "Ode to the West Wind," "The Cloud," the immortal lines "To a Skylark," are flights of poetry which reflect the splendor of the sky under which they seem to move as if impelled by wings. "Prometheus Unbound," "The Revolt of Islam," and other long poems show his hatred of tyranny, whether human or divine, his ardent passion for humanity. He was only at times a great artist: his verse often lacks substance and reality, and has the beauty and remoteness of cloud pictures. His critical faculty was obscured by the spontaneity and facility of his creative moods; but he had the power of growth. His best work was at the end of his career, and he died at the moment the signs of maturity were showing themselves. He had no creed save that of resistance to tyranny, and he defined nothing; but he had noble visions, a beautiful voice, a splendid faith. With all the faults of his youth, and

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SHELLEY'S BIRTH-PLACE
Here the poet was born August 4, 1792.

SHELLEY AS A CHILD
From a copy by Reginald Easton of the Duc de Montpensier's miniature of Shelley, in the Bodleian Library.

THE SHELLEY MEMORIAL
Designed by E. Onslow Ford.

they were of tragic seriousness, there was something angelic about him, and he made life richer and more splendid.

KEATS' LOVE OF BEAUTY

The poets of the first quarter of the last century died young: Byron at thirty-six, Shelley at thirty, Keats at twenty-six. What Byron's future would have been no one will venture to predict; but Shelley and Keats were rapidly gaining in power when the end came. The first was the fiery leader of revolt, the second was the idealist, concerned, not with present oppressive traditions, but with untrammeled freedom of thought and of life.

Keats cared for none of these things: he was in love with beauty. One must go back to Spenser to find an Englishman of his sensitiveness to beauty, and he was much simpler than Spenser, whose moral idealism expressed itself in a refined symbolism. Keats was the son of a stable keeper, went to school for a few years, and was conspicuous chiefly for his pugnacious disposition. The impression that he was a weak, sentimental boy and man is without foundation. He became the victim of a heart-breaking disease; but his was essentially a brave and manly nature.

His later work is notable not only for its beauty, but for its solidity of texture. He became an apprentice to a surgeon. Through his acquaintance with a family of cultivated people he became a reader of good books, and discovered his vocation when he opened the "Faerie Queene." That poem did not make him a poet: it opened his eyes to the fact that he was

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KEATS AT HOME

a poet. "Endymion," published when he was twenty-three years old, was immature in construction and diction; but it was the first bloom of a beautiful genius. "Hyperion," which came near the end, is a fragment, for he was still very young in knowledge of life and the practice of art; but it has nobility and a certain largeness of handling that predict strength as well as art. The first line of "Endymion" showed where he stood as a poet, "A thing of beauty is a joy forever," and on his deathbed he said, "I have loved the principle of beauty in all things." He not only loved it, but gave it illustration in short poems of unsurpassed perfection. "The Eve of St. Agnes," the "Ode to a Nightingale," the "Ode to Autumn," the "Ode on a Grecian Urn," have a deathless loveliness and are stamped by that finality of shape which marks the best pieces of Greek sculpture. Matthew Arnold said of these shorter poems that they had "that rounded perfection and felicity of loveliness of which Shakespeare is the great master."

THE GRAVE OF KEATS

Keats died in Rome on February 23, 1821, and was buried in the Protestant cemetery. His last request was that on his tombstone there be carved, "Here lies one whose name was writ in water."

WILLIAM WORDSWORTH

While these poets died before maturity, Wordsworth, Tennyson, and Browning had ample time in which to harvest all the fruits of their genius. Wordsworth's life was in striking contrast to the lives of his brilliant contemporaries. Born before them, he lived twenty-seven years after the oldest of them died. Byron was an extensive traveler, Shelley lived five years in Italy, and Keats' last months were spent in

THE LIFE MASK OF KEATS

Attributed to Haydon by the artist Joseph Severn. From a cast made in New York, presumably from a cast of the original. An electrotype of the mask is in the National Portrait Gallery, London.

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the same country. Byron died in Greece, Shelley was drowned in the Gulf of Spezia (spet'-see-eh), and Keats came to the end of his sufferings in the little room that looks out on the Spanish steps which are gay with flowers in the Roman spring.

With the exception of a brief residence in France and Germany, Wordsworth spent eighty years on English soil, and mainly in the Lake Country. He was born in the North, went to school in a little village near Lake Windermere, and spent his life at Grasmere and at Rydal Mount only three or four miles distant. His life was free from struggles, either mental or material, and was one of meditation and quiet growth. In contrast with Byron, he was a poet of reflection; unlike Shelley, he saw Nature as the intimate companion of the spirit; and he sought beauty in the simplicity of obscure lives and daily experience rather than in the richness of imagination or in that fairy land of mythology which laid its spell on Keats. He was deeply religious, and saw Nature as a revelation of the divine mind; a visible and material creation, penetrated and filled by the divine spirit. His years of inspiration were few; but his conscientious industry was untiring. In his creative moods he wrote some of the noblest and most perfect poetry in English; in his moods of faithful industry he wrote much thoughtful but unpoetic verse. In the latter class fall his long poems; in the

WORDSWORTH'S BIRTHPLACE IN THE LAKE REGION

WORDSWORTH'S MOTHER
By Margaret Gillies.

DOVE COTTAGE
At Town End, Grasmere.

GRASMERE CHURCH

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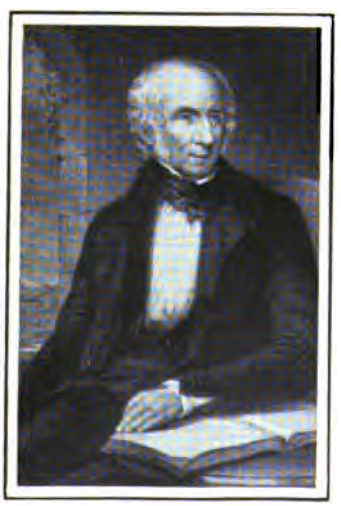
former class fall many of his shorter pieces, in which lofty thought and deep feeling are fused in an art of exquisite simplicity and purity. "The Prelude" and "The Excursion" contain passages of great beauty; but they are valuable chiefly to students. In the ten years which followed the publication of the "Lyrical Ballads" in 1798 he wrote many poems which are for all people and for all time. Such poetry as "Lucy," "To a Highland Girl," "The Solitary Reaper," "To a Cuckoo," "I Wandered Lonely," "She Was a Phantom of Delight," "Three Years She Grew in Sun and Shade," ought to be planted in the minds of children as refuges from the commonplace, and as a protection from all that is cheap and inferior in life and art. In the "Ode to Duty," that on "Intimations of Immortality," in many stanzas from the long poems, and in a group of sonnets, Nature and Life are interpreted in an art which is both commanding and beautiful.

RYDAL MOUNT
Wordsworth's home.

ALFOXDEN HOUSE
Wordsworth's temporary home as it is now.



WILLIAM WORDSWORTH

At his best, in depth of thought, loyalty to truth, spiritual insight, purity of feeling, and that simplicity which is the last achievement of art, Wordsworth belongs among the half-dozen great poets of England.

It is too soon to assign their permanent places to Tennyson and Browning; but there is little doubt of their survival among the singers whom the world will not forget. Both were fortunately born and well educated, though in different ways; both were happily situated in life; both had ample time in which to give full and rounded expression to their genius. Fame did not come early to either; but it discovered Tennyson in middle life, and for three

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ALFRED, LORD TENNYSON
From the etching by Rajon.

TENNYSON'S BEAUTIFUL HOME
Aldworth, at Haslemere, Surrey, England.

or four decades it invested him with immense authority. Both were thinkers and students as well as singers, and both had ample intellectual resources. Tennyson was the finer artist; he was, indeed, one of the most perfect artists in the history of poetry. He had command of both harmony and melody; in other words, he could build a poem on strong constructive lines, and he could make it exquisitely musical. He mastered the resources of words; he knew how to use consonants and vowels so as to make his lines sing in the ear; he understood what can be done with assonance (resemblance in sound), repetition, alliteration. He

ALFRED, LORD TENNYSON
Photographed by Mrs. H. H. Cameron.

LADY TENNYSON
From painting by G. F. Watts.

HALLAM, LORD TENNYSON
The son of the poet.

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ALFRED, LORD TENNYSON

From a mezzotint by T. A. Barlow, after the painting by Sir John E. Millais, made in 1881.

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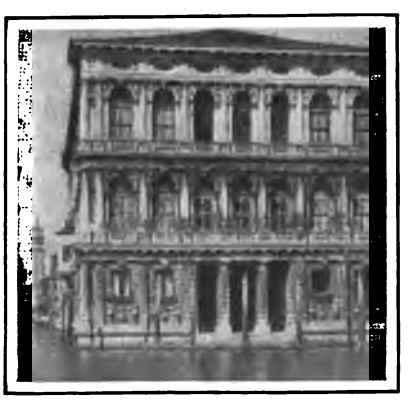
was an expert workman; but never a mechanic alone. The stream of thought was not locked in poetic forms: it flowed freely through them. His art is so perfect that it conceals itself. He was not only a poet of exquisite skill, but he was a vigorous and independent thinker. The future historian of the intellectual and spiritual history of the nineteenth century will find "In Memoriam" what is called "an original authority" of far greater value than the formal records of the time. Some of the early short poems which captivated young readers in the '30's and '40's of the last century seem somewhat thin and artificial today; but the great mass of Tennyson's poetry has substance as well as quality, and such poems as "Ulysses," "Sir Galahad," the "Two Voices," have a noble reach of thought as well as a compelling music, while the magic which lives in "Break, Break, Break," the songs from "The Princess," "Crossing the Bar," does not lose its spell. In power of thought, in deep religious feeling unbound by dogmatism, in faith in ordered liberty, in love of home, and in passion for beauty, Tennyson is the central figure of the Victorian Age.

ROBERT BROWNING
From a portrait painted at Rome in 1859 by Field Talfourd.

BROWNING'S HOME, 1887-9
De Vere Gardens, Kensington, London, England.

Browning is not so broadly representative of the movement of the age. He gave dramatic expression to one aspect of its experience; but that aspect was of thrilling interest. Tennyson did not miss the significance of individual impulse; but he saw men in ordered ranks, in social relations. He felt and expressed the collective experience of his age. Browning felt and expressed the experience of individual souls, of "Paracelsus,"



THE PALACE IN VENICE WHERE BROWNING DIED
It was in this house, surrounded by all the beauties of Venice, that the poet breathed his last on December 12, 1889.

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ELIZABETH BARRETT BROWNING
From a portrait painted at Rome in 1859 by Field Talfourd.

"Luria." He is the interpreter of exceptional experiences and natures, of "Abt Vogler," Andrea del Sarto, the Renaissance Bishop.

He knew secrets of great and mean souls, of Pompilia and the Pope, of "Half Rome" and Caponsacchi (kah"-pahn-sock'-kee), in "The Ring and the Book," of "The Patriot," and of the husband of "The Last Duchess." He was a psychologist of penetrating intelligence, and his passion for analysis and dealing with problems sometimes ran away with him, to use a colloquialism; hence the perplexities which beset the student of some of his work and the organization of clubs to interpret him.

Browning was often a very effective artist; but he was often very indifferent to form, and there are long productions of his which are intensely interesting but are not in any proper sense poetry. Time will separate the experiments in psychology from the achievements in art, and there will remain a body of poetry which appeals powerfully to men and women of intellectual interests and habits; a poetry notable for its reading of the secrets of individuality, its splendid optimism based on faith in the individual soul and in the purpose and power behind the universe, in the sense of freedom to take and use life daringly, in the impulse to action and spiritual venture, for its bold imagery and strong phrasing. Such poems as "Prospice," "Rabbi Ben Ezra," "Childe Roland to the Dark Tower Came," are not only impressive poetry, but have the note of the bugle in them.

SUPPLEMENTARY READING.—"Life of Wordsworth," Professor Knight; "Wordsworth," F. W. H. Myers (English Men of Letters Series); "Life of Shelley," Medwin; "Shelley," J. Addington Symonds (English Men of Letters Series); "Life, Letters and Literary Remains of John Keats," Richard Monckton Milnes; "The Works of Lord Byron, with His Letters and Journals and His Life," Thomas Moore (17 volumes); "The Real Lord Byron," J. C. Jeafferson (2 volumes); "The Life and Letters of Browning," Mrs. Sutherland Orr; "Browning," G. K. Chesterton (English Men of Letters Series); "Alfred, Lord Tennyson: a Memoir," Hallam, Second Baron Tennyson; "The Life of Lord Tennyson," G. C. Benson.

MRS. BROWNING'S TOMB IN FLORENCE, ITALY
Elizabeth Barrett Browning was herself a poet of exceptional genius; she was born in 1806, married to Robert Browning in 1846, and died in 1861.

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THE MENTOR

ISSUED WEEKLY BY

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Volume 1 Number 44

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Editorial

Some of the numbers of The Mentor have been used as the subject matter for reading clubs. That is a use of The Mentor that we most heartily welcome. We have information from one reader that the number of The Mentor on "Spain and Gibraltar" is to be used at the next meeting of a literary club in the home of the writer. This number is to be read in conjunction with a study of Washington Irving's books on Spain—"The Alhambra" and "The Conquest of Granada." Another club has used the article on "Dutch Masterpieces" as the core of its evening's study, and we have it from a reader that he knows that number of The Mentor "almost by heart." No better thing could be said of The Mentor than that it is worth knowing by heart. It means that The Mentor has become to some readers at least a fund of important information—a fund that they can literally absorb and make their own.

* * *

The New York Sun called attention editorially, a short time ago, to the yearly report of Dr. Nicholas Murray Butler, president of Columbia University, in which he deplores "too much slovenly reading matter" as an obstacle to education, "the substitution of quantity for quality," and recalls the fact that the great lawyers of the Colonial period and the makers of the Constitution had few, but the fittest, books; knew well a few first rate books.

"One reason, aside from insufficient or incompetent instruction in the schools, for the so often complained of illiteracy, so to speak, of students, is probably to be found in the mass of stories which the Carnegie and other libraries feed to them, and which they skim through at the double quick, getting no permanent impression. Their great-grandfathers read over and over and assimilated a handful of books. The little dingy or tattered home collection was often their school, college and university.

* * *

"Let us read over again Nicolay and Hay's description of Abraham Lincoln's boyhood studies: 'His reading was naturally limited by his opportunities, for books were among the rarest of luxuries in that region and time. But he read everything he could lay his hands upon, and he was certainly fortunate in the few books of which he became the possessor. It would hardly be possible to select a better handful of classics for a youth in his circumstances than the few volumes he turned with a nightly and daily hand —the Bible, "Æsop's Fables," "Robinson Crusoe," "The Pilgrim's Progress," a history of the United States, and Weems' "Life of Washington." These were the best, and these he read over and over till he knew them almost by heart."

* * *

"Almost by heart!" Fortunate is he who has lived with a few books. In a world of volumes swollen to intolerable dimensions there are still but a few real books. They are those we make our own; that shape the mind, store the memory, are the foundation and discipline of our intellectual life.

* * *

The purpose of The Mentor is to give the gist of knowledge to be found in the world's best books, and to give that knowledge in a form that is easy to retain. A number of Mentors thoroughly absorbed —as we might say, "learned by heart"— what a mental equipment it would mean! And the practical side, too, should be considered. Most people haven't time to read even the world's best books. The Mentor can be read in a few minutes.

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FOURTH AVENUE AT TWENTY-NINTH STREET
NEW YORK

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THE CAMPAGNA, ROME

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THE CAMPAGNA, in the days of ancient Rome the site of many populous and historic towns, but now a deserted waste of land, is the subject of one of the intaglio-gravure pictures illustrating "The Ruins of Rome."

THE CAMPAGNA

Monday Daily Reading in the Mentor Course

THE Roman Campagna was the cradle of a mighty race. How did the little handful of men who founded Rome, and their descendants, become masters of the world? Livy, the great Roman historian, believes it was due to the location of the city of Rome.

"Not without reason," he says, "did gods and men choose this site for Rome: healthy hills, a river equally adapted for inland and maritime trade, the sea not too far distant, ... a site in the middle of the Peninsula, made, as it were, on purpose to allow Rome to become the greatest city in the world."

However healthy the climate of the Campagna may have been in those times, today it is about the most unhealthy in the world. It is a district containing a great many closed valleys and depressions in the soil, without outlet for the waters that accumulate. Natural watercourses are impeded. Under the top soil are marl and stiff clay, which hold the water after it has filtered through the soil, and let it ooze out to the lower parts of the country, where it is mixed with rotting vegetable matter. Barriers of hills prevent movement of the air. Malaria runs rampant.

But this could not have been so formerly. In the early history of the Campagna towns were scattered over its surface. Later these towns disappeared, and the great estates, worked by crowds of slaves, occupied the land. Then the great villas, whose ruins now strew the ground everywhere in the neighborhood of Rome, were built. The ancient Roman nobility lived in great numbers in the very places now found so deadly. Their summer homes were placed not only on the seashore, but all through the country.

Huge aqueducts supplied Rome with water and irrigated the farms on the Campagna. These are the most conspicuous ruins on the Campagna today. The Gothic army at the siege of Rome in 536 destroyed nearly all the aqueducts, and later on the great country seats were demolished.

Six miles from Rome on the Flaminian Road, at the spot now called the Prima Porta, Empress Livia had a country house, which has been excavated. It was well decorated and comfortable. There were found in the house a statue of Emperor Augustus and the busts of several members of the royal family.

The ruins of many tombs are found on the Campagna. Roman family vaults contained a funeral banquet hall, on a level with the road, and a crypt below, where the ashes were kept in urns, or the bodies laid to rest in sarcophagi.

The sites of the cities of Veii, Fidenæ, and Gabii, once the rivals and equals of Rome, are now almost deserted. The seacoast towns of Ardea, Laurentum, Lavinium, and Ostia, at one time well populated, are practically empty. The inhabitants are haggard and fever stricken. The children are gaunt, hollow cheeked, and sallow in complexion. Men who work there in the fields fear to pass the night in the country because of the fever. They return to Rome every evening. Forsaken towers and buildings, which stand rotting everywhere about the Campagna, tell the same story of a pestilence-stricken district. Now for the most part only foxes, bears, and other wild animals tenant the ragged pastures and wild jungles of the Campagna.

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THE FORUM, looking toward the Capitoline Hill, the most important of the seven hills on which Rome was founded, is the subject of one of the intaglio-gravure pictures illustrating "The Ruins of Rome."

THE CAPITOLINE HILL

Tuesday Daily Reading in the Mentor Course

WHEN Rome was founded by Romulus and his handful of comrades they soon saw that if the city was to grow and prosper they would need wives. How to get them was the question. Near Rome was a nation called the Sabines. So the Romans enticed the women of this nation to the new city and kept them there. It is recorded that these early Romans were pretty fine looking men, and that the efforts of the Sabine women to escape were not very strenuous.

But naturally the Sabine men were not pleased to be thus deprived of their wives. They started a war with Rome, and besieged the city.

The Capitoline Hill was the most important of the seven hills on which Rome was built. So Romulus fortified it strongly, and gave it into the care of one of his bravest generals, Tarpeius. But Romulus reckoned without Tarpeia, the daughter of Tarpeius.

The Sabine men had a custom of wearing heavy gold and silver bracelets on their left arms. Tarpeia saw these and was dazzled by them. She planned to get possession of them all. One night she crept down to the gate and promised the leader of the Sabines that she would open it and give up the hill to them, if they would give her what they wore on their left arms.

The Sabines agreed to this, and Tarpeia opened the gate. The Sabines seem to have been brave, honorable men, and although they believed all was fair in war, yet they hated a traitor. Besides the bracelets they carried their shields on their left arms; so they kept their promise to Tarpeia by throwing these shields on the girl and crushing her to death.

The hill was afterward spoken of as "Mons Tarpeius," meaning the "Hill of Tarpeia." It was after this traitorous girl also that the rock from which traitors were hurled was named the "Tarpeian Rock."

The Sabines held Capitoline Hill for a time; but finally decided to unite with the Romans, and the women were divided between the two nations by lot.

The Capitol was in reality that part of Capitoline Hill occupied by the Temple of Jupiter; but included the Piazza del Campidoglio, with the palaces that face it on three sides. In this depression was situated the "Asylum" of Romulus. In the early days of Rome the founders wished to attract people to settle there, and they issued invitations to all neighboring cities; but not many accepted. So Romulus conceived the brilliant idea of receiving all fugitives from other towns as citizens of Rome and guaranteeing them protection. For this purpose he converted the depression in Capitoline Hill into a place of refuge, or "Asylum." In this way the new city was peopled.

Capitoline Hill has been the scene of many historical events. In 1251, during the senatorship of Brancaleone, who destroyed 140 private castles in Rome, the Capitol was besieged and taken by the partizans of the pope and the nobility. Petrarch was crowned poet laureate there in 1341.

The entire Capitoline Hill is undermined with large and extensive artificial caverns. These are apparently ancient and mostly the work of medieval quarry men.

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THE FORUM FROM THE CAPITOL, ROME

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THE FORUM, for many years the most important spot in ancient Rome, is the subject of one of the intaglio-gravure pictures illustrating "The Ruins of Rome."

THE ROMAN FORUM

Wednesday Daily Reading in the Mentor Course

So many statues crowded the streets of the Forum at one time that Rome was said to have two equal populations, one in flesh and blood, the other in bronze and marble. This was almost literally true. The Forum was the center of Rome. It was the political and business meeting ground of the citizens. Situated in the valley between the seven hills of the city, it was the common property of the people of all the hills. So when anyone wanted to erect a statue or a gallows, a temple or a shop, he put it in the Forum. Naturally, the Forum became overcrowded.

The Forum Romanum was in the shape of an oblong, 690 feet long and 240 feet wide. It does not seem to be this large, however, since the space is so taken up by monuments.

In the beginning the Forum was the marshy battlefield of the early inhabitants of the Capitoline and Palatine Hills. When the ground was drained by great ditches it became under a united rule the most convenient place for political meetings, for business affairs, for the pageants of rich men's funerals, for plays, and for gladiatorial games. For these purposes a central space, though but a small one, was kept clear of buildings. Gradually even this space became filled with the ever growing crowd of statues and other honorary monuments.

Awnings were probably spread over this central space of the Forum, since square holes are found in the pavement which held masts on which the awnings could be suspended. Beneath the pavement also a network of passages was discovered. These passages were three feet below the surface, and eight feet high and five wide. They were probably used for scenic purposes when games and plays were given in the Forum.

The rostra stood in the Forum. This was a platform from which speakers addressed the people. It was decorated with the prows of captured ships. Thus, the platform was called the rostra, or beaks.

There is a story that one night in 362 A. D. a monstrous chasm opened in the Forum. The Romans were dumbfounded. The chasm must be closed before business could go on. The oracles said that the gulf would never close until Rome's most valuable possession had been thrown into it. What was the most valuable possession of Rome? Some said one thing, some another. Then Marcus Curtius, a young man of noble family, announcing that nothing was more precious to Rome than her sons, leaped fully armed and on horseback into the chasm. The gulf closed immediately. Later the spot was covered by a marsh called Lake Curtius, and later still when the marsh had been drained, an inclosed space containing an altar marked the place.

Once the center of the civilized world, the heart of the Roman empire, the Forum is now but a mass of crumbling ruins; and the walls that long ago looked down upon streets crowded with the rulers of the world now see only the occasional tourist.

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THE COLOSSEUM, the great amphitheater of the old Romans, is the subject of one of the intaglio-gravure pictures illustrating "The Ruins of Rome."

THE COLOSSEUM

Thursday Daily Reading in the Mentor Course

"While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall."

THUS ran the ancient prophecy made by two English pilgrims to Rome in the eighth century. And although only about one-third of the original Colosseum is left, Rome still stands; not in its former power and majesty, however.

The Colosseum is the amphitheater where the Romans held gladiatorial fights. Later they added to the program the slaughter of Christians by wild beasts. A lion or tiger was starved for a week or so, and then turned loose on a crowd of naked Christians in the arena. These spectacles were a source of great amusement to the Romans.

Fifty thousand people could be seated in the Colosseum. The lowest seats were the most honorable, the upper galleries being occupied by the lower classes, where the seats were often free. An awning was stretched over the seats, and to provide further for the comfort of the audience jets of water cooled the air, and fragrant perfumes scented it.

The Colosseum was oval in shape, and had four tiers of seats, surrounding the arena. Arena means sand in Latin, and as the place where the contests took place was covered with sand to keep the gladiators from slipping in the blood, so it received this name. The arena was originally about 84 feet by 51 feet; but it is much larger now, due to the removal of the wall in front of the podium. The podium was a raised platform 12 feet high at the base of the seats, on which sat the emperor, the senators, and the vestal virgins. Each person on the platform had a thronelike seat. The emperor's was raised above the others, and had a canopy over it.

When the Colosseum was dedicated in 80 A. D. by Emperor Titus there was a celebration that lasted almost one hundred days. Five thousand wild animals were slaughtered in the arena.

Before the Colosseum was built the gladiatorial contests were held in the Forum. Vespasian began the construction of the amphitheater in 72 A. D. The Flavian Amphitheater was the name first given to the building, from the family name, Flavium, of the emperors who built it.

Earthquakes destroyed the arena and podium in 442 and 580; but it was not until the reign of Justinian in the sixth century that the shedding of human blood ended. A bull fight was held in the building as late as 1332.

The Roman popes and princes used the Colosseum as a place from which to get building material. These barbarous nobles of the Middle Ages treated this historic building shamefully.

Passion Plays were given in the Colosseum in the seventeenth century. It was used as a manufacturing place for saltpeter in 1700. Half a century later Pope Benedict XIV consecrated the building to the memory of the Christian martyrs who had died there.

The chief characteristics of the Colosseum are strength and solidity. "The historic memories that cluster round its walls, of mighty emperors and bloodthirsty mobs, of screams of death or triumph, of gorgeous pageants and heroic martyrdom, combine to render the Colosseum, in its decay, the most imposing ruin in the whole world."

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THE ARCH OF TITUS, ROME

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THE ARCH OF TITUS, erected to commemorate the Emperor's Triumph celebrating the conquest of Jerusalem, is the subject of one of the intaglio-gravure pictures illustrating "The Ruins of Rome."

THE ARCH OF TITUS

Friday Daily Reading in the Mentor Course

THROUGH tiers of crowded seats that flanked their line of march, Titus and Vespasian rode in their triumphal procession in 70 A. D. Jerusalem had been conquered, and the Temple burned and destroyed. This celebration was called the "Triumph," which was given by Rome to all her successful generals on their return from campaigns.

It had been a hard task for Titus to conquer rebellious Jerusalem. Oppression and extortion by the Roman rulers had risen to such a height that the Jews were driven at last into desperate resistance to the overwhelming power of Rome. Vespasian was sent by Emperor Nero to subdue them. All Galilee was soon subjugated, and only Jerusalem remained unconquered.

When Vespasian returned to Rome and became Emperor, he sent his son Titus to subdue Jerusalem. Titus arrived upon the heights near Jerusalem and began to besiege the city. He captured the first and second walls. Then he built a wall round the city, and soon had it in a state of famine.

At length all the city was captured but the Temple. Here the Jews made their last stand. Titus wished to save the Temple; but his soldiers set fire to it and plundered it. A terrible massacre of all the inhabitants of Jerusalem followed. Then the prisoners and spoils were borne to Rome.

The next year Titus and Vespasian had their Triumph. The Senate and other chief men led the procession. Then came the spoils, with persons bearing title boards or placards, from which the spectators might find out the history of all the objects that passed before them. There were silver, gold, and ivory in all kinds of forms, gems set and unset, tapestries of the rarest Babylonian embroidery; there were various foreign animals dressed in gorgeous trappings.

But what interested the spectators the most was the large, high platforms, on which were exhibited parts of the campaign,—models of cities, temples, fortresses, assaulted, captured, in ruins or in flames, representations of the hostile armies in all the different forms of war. Then came the models of captured ships. Priests with bulls for sacrifice followed.

Seven hundred Hebrew youths as prisoners marched next. Then came the spoils from the Temple of Jerusalem,—the Golden Table, the Golden Candlestick, and last of all the Book of the Law.

Emperor Vespasian, followed by Titus, each in a separate chariot, rode next in the procession, with Domitian, who was the younger son of Vespasian, and consul, on horseback. After them came the soldiers who had been in the war, crowned with laurel leaves and shouting songs of victory. Thus the triumphal procession went along the Sacred Way.

When they came to the Temple, Simon, the general of the Hebrews, was put to death, according to custom. The leader of the conquered army was always killed at the Triumph of the conquering general. The other prisoners were made either gladiators or slaves. After Simon had been put to death sacrifices were offered to the gods, and all departed to the waiting banquets.

The Arch of Titus was built on the Sacred Way to commemorate this Triumph. It was one of the earliest of those twenty-one arches with which Rome was once adorned. The exact date of erection is not known; but it must have been after the death of Titus, for on the ceiling of the vault of the arch Titus is represented as sitting astride an eagle. At the funeral of a Roman emperor an eagle was released, on whose back the soul of the emperor was supposed to mount to Heaven, there to dwell among the gods forever.

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THE TIBER AND HADRIAN'S TOMB, ROME

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THE TIBER AND HADRIAN'S TOMB, which is situated near it, are the subject of one of the intaglio-gravure pictures illustrating "The Ruins of Rome."

HADRIAN'S TOMB

Saturday Daily Reading in the Mentor Course

EMPEROR HADRIAN was a great traveler. He spent the eight years from 119 to 127 A. D. in journeying round the Roman empire just to get acquainted with the state of the provinces. When he was in England he built the famous wall that extends from the Solway to the Tyne. He fully deserved the title "Father of his Country," which was given him on his return to Rome.

Hadrian was also a famous builder. In addition to the great Roman Wall in England he erected many beautiful and expensive structures in Athens, and a villa at Tivoli which was noted for its beauty. But his most famous building is Hadrian's Tomb, now called Castle Sant' Angelo, which was constructed in 130 A. D. The last vacant niche in the Tomb of Augustus was occupied, and so Hadrian determined to build one for himself and his successors, which should have no rival in the world. Hadrian died before it was finished; but Antoninus Pius, his successor, completed it and buried Hadrian there.

"Hadrian's Tomb" is a large circular tower, 230 feet in diameter. It was originally built of Parian marble. Sometime in the fifth century, however, it was converted into a fort, and when the Goths under Vitiges besieged it in 537 the defenders tore the statues from their pedestals and hurled them down upon the attackers. Two of these were found during the seventeenth century in the moat surrounding the tomb.

In 590 there was a great plague in Rome. Pope Gregory the Great was leading a procession to Saint Peter's Cathedral to pray for deliverance from the pestilence, when it is said the Destroying Angel appeared on the summit of the Tomb of Hadrian. The angel was sheathing his sword to signify that the plague was stopped. Ever since that time the building has been known as the Castle Sant' Angelo.

In 610 Pope Boniface IV erected on the summit of the tomb the Chapel of St. Angelo inter Nubes in commemoration of this event. Several statues of the Archangel succeeded this. The present one was put there in 1743.

Marozia, daughter of Theodora, held the tomb as a fort in the tenth century, and had Pope John X suffocated in a dungeon. A few years later Pope Benedict VI met a similar fate at the hands of Crescenzio, son of Theodora.

In the latter part of the tenth century Crescentius, the consul, had a quarrel with the Pope and seized the fort. He held it bravely against Emperor Otto III, who had marched into Rome in defense of the pope.

Emperor Hadrian was an able military leader, and a just and wise civil ruler. His full name was Publius Ælius Hadrianus, and he was born at Rome on January 24, 76 A. D. He was such an ardent student of Greek that he was nicknamed Græculus, the "Greek." He served in the campaign against the Dacians under his uncle, Emperor Trajan. At the latter's death he became emperor. Hadrian died at Baiæ on July 10, 138. His remains were carried to Puteoli, from which place they were afterward taken to Rome.

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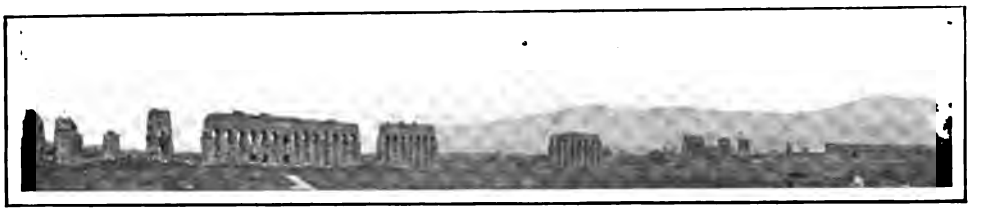
AMONG THE RUINS OF ROME

By GEORGE WILLIS BOTSFORD

Professor of History, Columbia University. Author of "The Story of Rome," "A History of Rome."



ONE OF THE CAMPAGNA AQUEDUCTS

THE MENTOR

DECEMBER 29, 1913 DEPARTMENT OF TRAVEL

MENTOR GRAVURES

THE CAMPAGNA • THE FORUM TOWARD THE CAPITOL
THE FORUM FROM THE CAPITOL • THE COLOSSEUM
THE ARCH OF TITUS • THE TOMB OF HADRIAN

SHORTLY after sunset the express train, speeding north from Naples, emerges from the mountains and begins winding its way down grade. The expectant visitor to the Eternal City sees below him through the car window a broad expanse of plain, sloping imperceptibly on the left to the sea, in front to the Tiber River. It is an ocean of green, here quietly level, there billowed in ridges or headed up in round hillocks.

This is the Campagna, the broad flat belt which borders the Tiber on the left. At first sight it reveals to us its solitude. In early Roman times it had swarmed with peasants who owned the lands they tilled. As the city grew wealthy the district fell into the hands of lords, who covered it with their luxurious villas, peopled by multitudes of slaves. Still later, when Rome was declining, these villas fell to ruins, the slaves disappeared, and Malaria stalked lonely and terrible over the beautiful country she had made her own. Even now she rules it, scarcely weakened by modern progress. The dwellings of her few wretched tenants are miles apart. Herds of sheep and of fierce long-horned cattle pasture on the abundant grass, and along the well-made roads that span the plain an occasional ox-team wearily drags an awkward cart.

But the Campagna has its attractions. It fascinates imaginative tourists and draws them to its heart. Three or four together, their knapsacks filled with food and drink, often take long trips through this wild region, whose eternal quiet speaks peace to the weary mind, whose delicate, ever-changing tints of sky and field appeal to the taste for natural

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EMPEROR CLAUDIUS

beauty, whose ruined villas and towns awaken historical memories of the rise of Rome from a little settlement on the Tiber to a world-wide power and a fame that cannot die.

THE APPIAN WAY

The most impressive features of the Campagna as we view it from the car window or in a stroll along either the old Appian Way or the modern Appian Way, are the ruins of aqueducts. The one here illustrated is the Claudia, named after Emperor Claudius, who completed it. Its sources were more than forty miles distant; while crossing the Campagna the water flowed in a channel supported by a series of gigantic arches. It provided Rome not only with her best water, but her most abundant supply, amounting to more than 400,000 cubic meters daily. All the aqueducts together poured into the city each day more fresh water than the Tiber now empties into the sea.

As we view this work of great utility, we naturally wonder what sort of man was the builder. At the time of his accession he was fifty years old, and had devoted his earlier life zealously to study and writing. Grotesque in manner and eccentric in his habits, he was generally considered a learned fool; and yet he made an admirable ruler. When acting as judge he often slept during the pleas of the lawyers, waking at the close of the trial to give his decision in an equitable and humane spirit. It was unfortunate for the case, however, if he chanced to smell anything good cooking in a neighboring restaurant; for he would adjourn court to refresh himself. He was far more liberal than his predecessors in bestowing Roman citizenship on subject peoples.

To keep the city population supplied with cheap food, he subsidized and insured grain ships at the cost of the

THE TEMPLE OF CASTOR AND POLLUX
The ruins of this famous temple stand in the Forum.

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HOW THE FORUM PROBABLY LOOKED

Temple of Julius Cæsar — Palace of the Cæsars — Basilica Julia
Temple of Vesta — Temple of Castor and Pollux.

government; and his activity in erecting public works is illustrated by the completion of this magnificent aqueduct. It is a fact of great importance that the early emperors, whatever their private characters, almost uniformly devoted themselves to the public good. Personal service to the empire was their chief title to office and the basis on which successive rulers built up their power.

THE FORUM

The city of Rome itself abounds in places and objects of interest more easily reached than the Campagna. It requires at least a teaspoonful of information to appreciate the features of Rome; and to those who are mentally equipped no spot furnishes keener enjoyment than the Forum. An impressive view can be had looking eastward from the Capitol, one of the "seven hills" on which the early city sat. It can be seen that the Forum lies in a valley nearly surrounded by hills. In the tenth and ninth centuries B. C. these hilltops were occupied by villages and the valleys between them were marshes. In the eighth century the villages united to form one city,—Rome,—and the marshes were gradually drained by means of sewers. The low area became at that time the Forum, "marketplace" of the new city. It is an approximate oblong, on the north side of which one of the kings marked off a space,—the comitium

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(assembly-place),—in which all the citizens met to vote on questions of public importance. Adjoining the comitium was the senate-house. King (afterward two consuls), senate, and popular assembly constituted the government. The Forum was therefore the political center of Rome, and from this circumstance it derives all its interest. When one reflects that for nearly five centuries after the downfall of the kings (509-27 B. C.) Rome was a republic, that during that time she conquered and organized in her empire practically the whole Mediterranean basin, we begin to understand that this spot must have been the scene of stupendous political conflicts, the birthplace of far-reaching legislative and administrative measures. Here worked the brain of the best organized and most enduring empire the world has known.

CLOACA MAXIMA

An essential feature of the Roman government was religion, which the senate and magistrates well knew how to operate for practical ends. It is not surprising, therefore, to find about the Forum the ruins of many temples. There is the temple of Saturn, now only a group of columns. It rests on an unusually high foundation. Within this basement were chambers which contained the treasury of the state. It was largely by the control of the treasury that the senate long maintained its political supremacy.

A few steps from the temple is the pavement of a great oblong building, of whose superstructure there are but scant remains. This was the Basilica Julia, erected by Julius Cæsar, and rebuilt, after a destructive fire, by Augustus. A basilica was used for law courts and for business purposes. The style of building was borrowed from Greece; but the architect at Rome wrought in the spirit of her people. He left the exterior plain and unattractive, to devote his whole attention to the interior. It is essentially a vast hall, with aisles separated from nave by a row of arched piers in this case, in other basilicas by colonnades. The designer molded, as it were, the interior space, so as to express in the language of art the grandeur of the empire, and in the severe harmony of the lines the orderliness and symmetry of Roman law. No other architectural type so well embodied the imperial idea.

Of the other buildings connected with the Forum the most conspicuous is the temple of Castor and Pollux, just beyond the Basilica Julia.

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TRIUMPHAL PROCESSION ON THE ARCH OF TITUS

The ruins consist of three slender columns, standing on a high foundation and supporting a fragment of the entablature. These remains belong to the reconstruction of the temple under Augustus. The worship of the twin gods, Castor and Pollux, patrons of cavalry, had been introduced from Greece into Rome in the early republic. The front porch of the temple often served as a platform for party leaders while addressing the crowd in the Forum. On such occasions it sometimes became the center of violent political conflicts out of keeping with the beauty of the surroundings. This temple and nearly all others at Rome are of the Corinthian order of architecture, distinguished by the capital of clustered acanthus leaves surmounting the graceful fluted column. It is one of the best of its class; and the three columns with their entablature form the most beautiful architectural fragment still preserved from classical Rome.

The present level of the Forum is many feet lower than that of its immediate surroundings. During the three thousand years that separate us from the beginnings of the city the valleys have been gradually filling through the accumulation of debris of ruined buildings, the washings of earth from the surrounding hills, and various other means. Recently scholars have excavated nearly the whole Forum down to the earliest level, laying bare the lower parts of buildings, the earlier pavements, altars, a primeval cemetery, and many other objects. Nearly everything found has been identified and clothed in the historical imagination with the associations of the time when it had a purpose and a meaning. But the spot, once the abode of intense life, is now still; it seems the burial place of a dead society and government; state officials keep drowsy guard over the remains. Tourist and scholar walk undisturbed through this sepulcher of a mighty empire, their senses awakened to the ancient life only by the rush of waters through the subterranean Cloaca Maxima, and to the life

EMPEROR TITUS

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THE COLOSSEUM FROM THE NORTH

of our day by the roses, geraniums, and wild Italian flowers that grow luxuriantly wherever a bit of soil is left.

THE ARCH OF TITUS

Beyond the Forum and on the summit of the ridge known as the Velia is the Arch of Titus. We can read the inscription: SENATUS POPULUSQUE ROMANUS DIVO TITO DIVI VESPASIANI F.VESPASIANO AUGUSTO (The senate and people of Rome (dedicated this arch) to the deified Titus Vespasianus Augustus, son of the deified Vespasianus.) Consider this inscription. Both the Greeks and the Romans propitiated the spirits of the dead with sacrifice and prayer. The founder of a city or any specially great benefactor of the community they venerated after death as a hero, a being intermediate in dignity and power between man and the gods.

It was with this idea that the senate by decree deified (more strictly, heroized) a deceased emperor who seemed to that body to have been a specially worthy ruler. Thus they had deified Vespasian, and after him his son and successor Titus. This arch, therefore, was dedicated by the senate and people to the memory of Emperor Titus after his death. A monument of the kind commemorated a victory so great as to entitle the general to a triumph,—a procession of the victorious commander and his army along the Sacred Way, past the Forum, and up the Capitol to the temple of Jupiter on the summit. The spoils of war were carried in the procession, while games and other festivities rejoiced the hearts of the populace.

This arch is a memorial of the war waged by Titus against the Jews, in which he besieged and destroyed Jerusalem, their holy city. During the conflict the Jews resisted with superhuman energy; and when everything was lost they killed one another and their wives and children as the lot determined, in order not to be slaves. The fame of their heroism is as imperishable as the military renown of the conqueror. The triumphal arch, accordingly, represents the slaughter of innocent people, the crushing of national liberty, the brutal sacking of cities, the merciless sale of captives into slavery. While casting this gloomy shadow, it reflects on the sunlit side the glory of victory and the extension and solidification of Roman power.

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THE COLOSSEUM

This immense amphitheater was built by Vespasian and dedicated by Titus. It is a gigantic oval four stories in height. From the north side, which is still nearly intact, the first three stories present simply a series of arcades; the fourth story is a closed wall. Four entrances lead into the arena; seventy-six others into vaulted corridors, whence the spectators passed up various stairways to their seats, which extended in tiers from near the floor to the top of the highest story. The seats have disappeared, but careful measurement places the capacity at 45,000, with standing room for perhaps 5,000 more. Hidden from view were the cages of wild beasts and the cells for gladiators, and beneath the arena were machines for elevating animals to the surface.

The dedication in 80 A. D. was accompanied with games lasting through a hundred days. A Roman "game" involved a contest; and those offered by Titus at the dedication included the baiting and slaughter of savage beasts, fights of gladiators, and a sham naval battle, the arena being flooded for the purpose. It is difficult to understand how a ruler such as Titus, who abhorred bloodshed and would condemn no man to death during his administration, provided the city populace with this bloody, brutalizing sport. But love of popularity has always been a powerful motive among men; and some emperors and patriotic citizens tried to excuse the sport on

INTERIOR OF THE COLOSSEUM ON A FÊTE DAY

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THE BASILICA JULIA
A drawing showing the reconstructed interior of this building, which formerly stood in the Forum.

the foolish supposition that it fostered the military spirit. As a matter of fact, the populace who attended these shows grew more and more unwilling and unfit to defend their country and homes against invading barbarians.

It was not till some years after Titus that the spectators began to experience a new kind of pleasure in seeing Christians thrown living to the wild beasts of the arena. Many thus perished as witnesses of a better faith and a higher morality. When, however, Christianity triumphed and became the religion of the empire, an effort was instituted, first by Constantine, to stop the degrading shows. But the people were so frantically addicted to them that they were scarcely abated by government edicts till Emperor Honorius succeeded in abolishing gladiatorial fights in 404. Long afterward the hunting of wild beasts continued. The massive structure remained scarcely impaired by time till about the middle of the fourteenth century, when the greater part of the southern half collapsed, probably through an earthquake. The ruin piled up a "mountain of stone," which for the next five centuries served the Roman nobles as a quarry.

THE GRANDEUR OF THE COLOSSEUM

Some of the most imposing palaces which lend dignity to the modern city have been built with this material. Although fully half the stone has been thus removed, the part of the structure which still remains is the most impressive of all the ruins of the city—a monument of the grandeur and of the moral degradation of Rome. It is an especially rich experience to visit the Colosseum by moonlight, where, seated on a stone at the edge of the arena, we may in imagination, with the aid of the tranquil light,

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THE BASILICA OF TRAJAN
One of the buildings of the Forum of Trajan. The interior as it looked in the days of ancient Rome.

reconstruct the vast interior and repeople it with a Roman multitude breathlessly awaiting the opening of the games or exulting over the triumph of a popular favorite. On certain nights the municipal authorities illuminate the interior with colored lights, whose weird spell awakens the imagination to sights of bloody conflict amid a yelling, savage mob.

THE TOMB OF HADRIAN

The most versatile and perhaps the ablest of all the emperors—an artist, poet, philosopher, general, and statesman—was Hadrian. Two-thirds of his reign of twenty-one years (117-138 A. D.) he devoted to travel throughout his vast empire. The object of these journeys was not, like that of our presidents, to explain policies and secure votes for reëlection to a second term; for the emperor's lease of power was lifelong. His purpose was rather to discover and meet the needs of his people. We find him accordingly improving the organization, equipments, and discipline of the army, fortifying exposed points of the frontier, negotiating treaties of alliance with border states, building roads, providing the cities he visited with temples, theaters, and aqueducts, carefully overseeing the complex system of administrative officers, or finding relaxation in conversation with architects, authors, and philosophers.

In the period of the decline the tomb was converted into a fortress, and this character it has retained to the present day. During the Middle Ages and early modern times, a period of fifteen hundred years, it was the center of nearly all the factional strife and of

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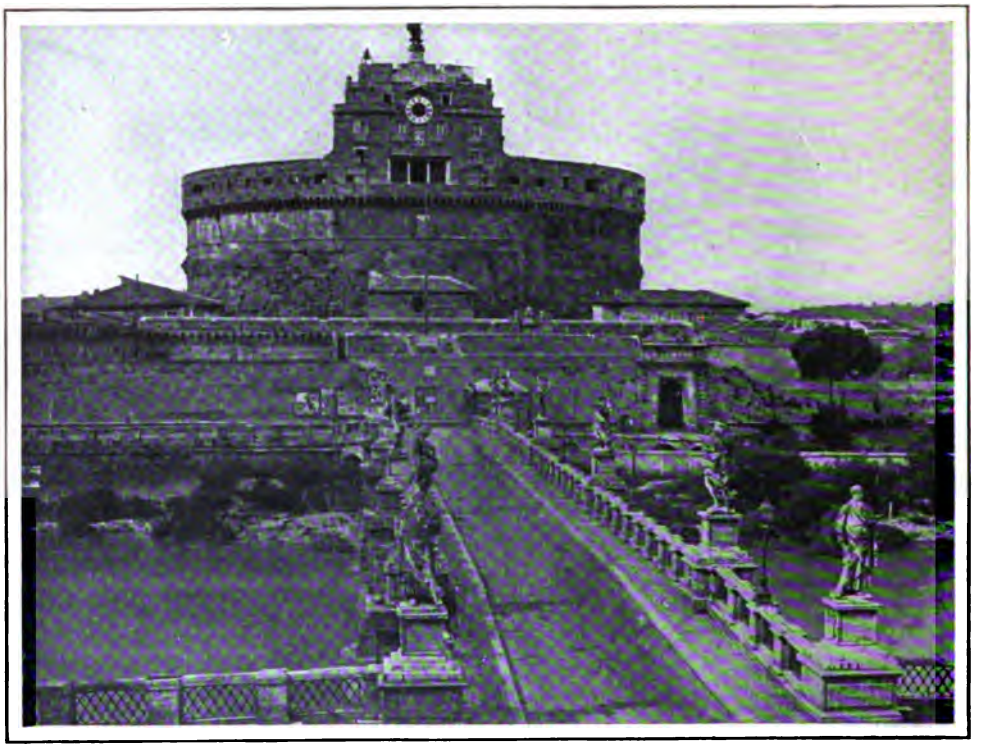
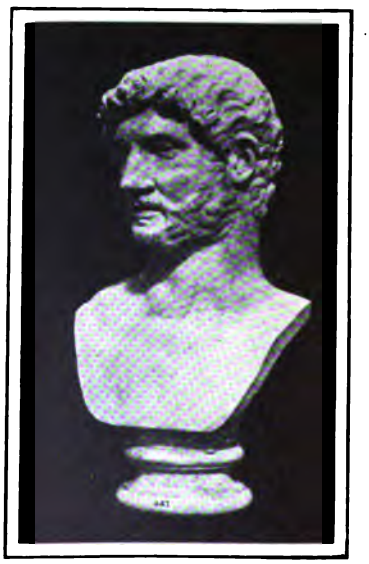


HADRIAN'S TOMB
Now known as the Castle Sant' Angelo.

the civil and foreign wars that raged in and about the city. During this time it experienced the greatest changes in appearance by the removal of decorations and facings and the substitution of ramparts, turrets, and other elements of military defense.

Its present name, Castle of Sant' Angelo, was given it in the time of Pope Gregory the Great. The story is told that in 590, when leading a procession to Saint Peter's in an attempt to check by prayer a dreadful pestilence, "as he was crossing the bridge, even while the people were falling dead around him, he looked up at the mausoleum and saw an angel on its summit, sheathing a bloody sword, while a choir of angels around chanted with celestial voices the anthem since adopted by the Church in her vesper service."



EMPEROR HADRIAN

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In commemoration of the miracle a statue of the Holy Angel Michael stands on the summit with wings outspread.

This castle unites the memories of nearly two thousand past years with the living present. Having stood as a fitting tomb of a noble emperor, and again as the storm center of divisional strife, let it bide henceforth as a durable monument of Italian unity and freedom.

THE APPIAN WAY
Showing the Ruined Roman Tombs.

SUPPLEMENTARY READING

HISTORY OF THE ANCIENT WORLD—*G. W. Botsford.*
(The Macmillan Co.) It includes a brief history of Rome.

TOPOGRAPHY AND MONUMENTS OF ANCIENT ROME—*S. B. Platner.*
(Second edition, Allyn & Bacon.) The best treatment of the subject in English.

RUINS AND EXCAVATIONS OF ANCIENT ROME—*Rudolfo Lanciani*
(Houghton, Mifflin Co.) By the greatest living authority on Roman topography.

THE ROMAN FORUM—*C. Huelsen.*
(Stechert & Co.) By a great scholar.

THE ART OF THE ROMANS—*H. B. Walters.*
(The Macmillan Co.) Treatment of the elements by a well known authority.

ROME DESCRIBED BY GREAT WRITERS—*Editor, Esther Singleton.*
(Dodd, Mead & Co.) Instructive and inspiring sketches by Maeterlinck, Crawford, Dickens, and other famous authors who have visited Rome.

A SOURCE BOOK OF ANCIENT HISTORY—*C. W. & L. S. Botsford.*
(The Macmillan Co.) Extracts from ancient writers relating to the Romans.

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THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

52 East 19th St., New York, N. Y.

DECEMBER 29, 1913

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Editorial

The present number of The Mentor is the last of the calendar year—not that of The Mentor year, for that will end in February next. The turn of the calendar year, however, brings with it the inevitable moment of retrospection. This is merely a habit of the human mind, for the New Year is only a human establishment. In a sense it may be said that every day is the beginning of a new year and the ending of an old year. The real new year for a human being, it seems to us, begins with his birthday, for that is the beginning of all things for him. Our new year will begin with the number of The Mentor on which we print for the first time Volume II—and that will be next February. But, indulging for a moment in the mood of retrospection that the season brings, we look back to that day last February when we sent out the first number of The Mentor to our readers. We had readers even then, for the mere announcement of the publication brought a gratifying response. Many thousands, attracted by the plan, invited The Mentor to their homes before the first number had been printed.

* * *

We thank these early readers, for they showed us that there was a public ready for The Mentor. These first friends have stayed by us from the beginning, and we hope that during the months gone by we have gained in their esteem. Their number has been many times doubled since our first number appeared, but our hearts are warm toward them, for they took our word for the plan before we had a
lication to show. And it means
deal to us to note that they have
with us through the weeks of our

* * *

It means, too, a great deal in a pra
way to us, for it shows that the inter
The Mentor plan is an enduring
There has been so much enthusiasm
some of the beautiful gravure pic
that it was only natural to speculat
times as to the motive that impelled s
to subscribe. We know now to our
great satisfaction that it is not simp
picture-loving public that takes The M
tor. The serious interest in the subj
that we have published, the earnest d
to know what subjects would be fo
coming, the intelligent suggestions
we receive concerning various subj
that might be included in The Me
plan—all these, and then the numer
evidences in our mail that The Ment
bringing something new into the h
life, convince us that when we shaped
plans on the broad lines of a compre
sive, popular education we builded

* * *

This is the season for resolutions.
registered our resolution when we found
The Mentor Association. We could o
re-affirm it now. So, at the turn of
year, instead of a resolution, we offe
promise. We will give during the yea
1914 a full measure of the interesting m
ter that has made friends for The Men
in the past—and we will give more.
will add to the wealth of information t
we have supplied in the fields of histo
art, literature, travel, and science,—a
we will broaden our scope so as to inclu
articles that will be helpful as well
instructive.

* * *

We mean to make every number co
in value and in interest. Our wish is t
each member of our Association shall s
on laying down a number of The Men
that he is richer in the knowledge t
cultivates or in the information that
helpful, and that he has at all times be
interested and entertained.

* * *

May the year of 1914 be one of pleasur
profit and progress to the members of Th
Mentor Association!

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JANUARY 5 1914
VOLUME I NUMBER 47

THE MENTOR

MAKERS OF MODERN OPERA

DEPARTMENT OF FINE ARTS

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FOURTH AVENUE AT NINETEENTH STREET
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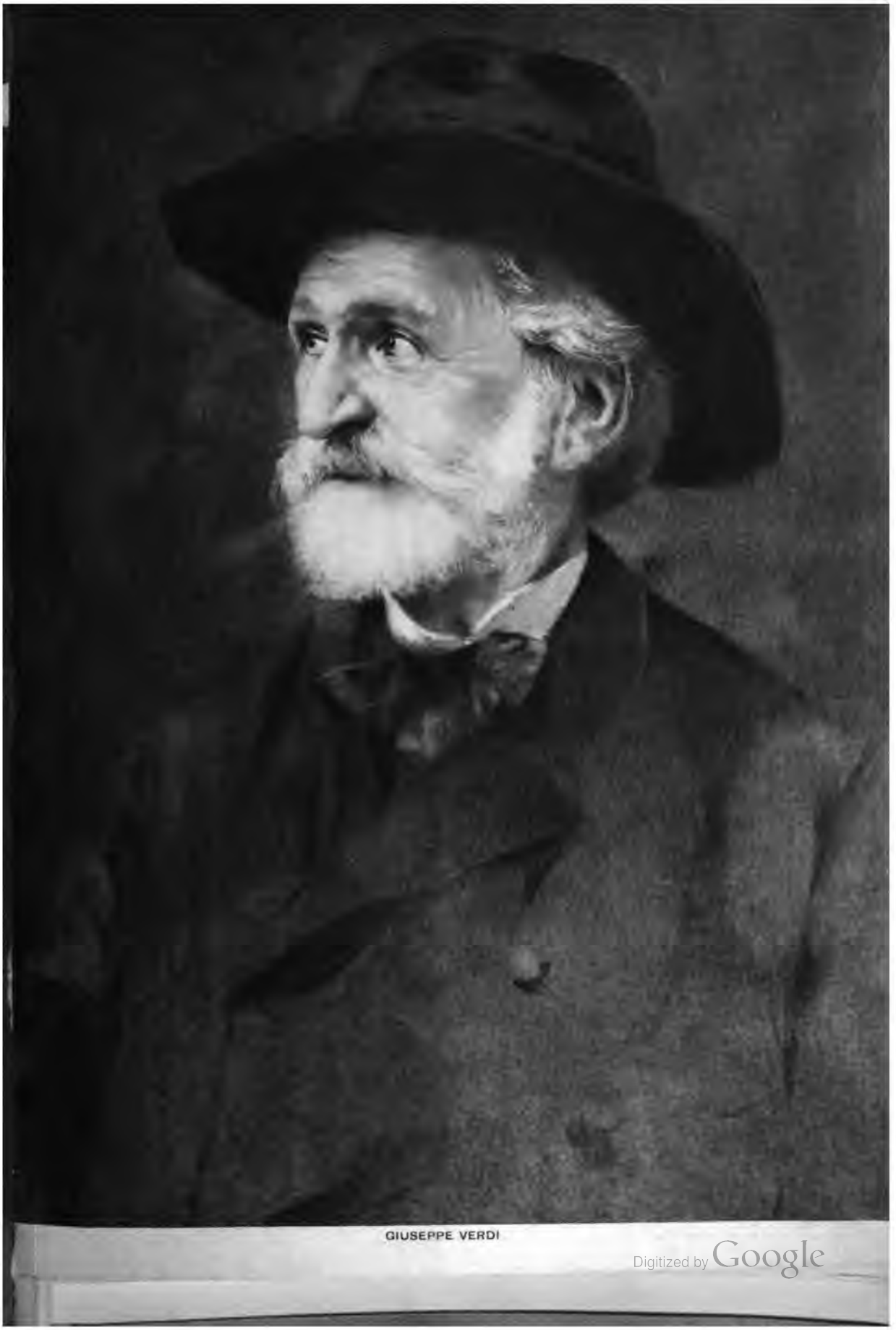

GIUSEPPE VERDI

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GIUSEPPE VERDI, the greatest of the old Italian opera composers, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

GIUSEPPI VERDI

Monday Daily Reading in the Mentor Course

THE last and greatest of the old school of Italian opera composers and one of the most popular of all opera composers in the world, was Giuseppe Verdi (joo-sep'-pe ver'-dee). He was born of humble parentage in the little Italian village of Roncole on October 10, 1813. His parents kept a tavern, which they combined with a general village store. It was situated in a neighborhood of ignorant laborers. Little chance was there in that spot for a budding genius in music. Verdi's art instinct had to feed on slim nourishment, like a stray seed blown among rocks; but, like the stray seed, his genius took root even in that arid soil. His love of music was shown by his following an itinerant fiddler round the village. His father, detecting his taste, got him a mediocre piano, on which young Verdi practised vigorously.

When ten years old he played the organ in the village church, and at last a patron provided him with the means to go to Milan. When he applied for admission to the conservatory he was rejected, on the score that he had no aptitude for music. He stayed in Milan, however, as a pupil of Vincenzo La Vigna (vin-chen'-zo la veen'-yah), with whom he remained until 1833. He married in 1832, and in 1838 returned to Milan, where he wrote his first opera, "Oberto." This did not prove a success; but it was the beginning of a famous career.

Verdi's first success was achieved in 1843, when he brought out "I Lombardi." It was followed the next year by "Ernani," and with that work his reputation was firmly established. A number of operas followed, some successful, others failures. But in 1851 began the period during which "Rigoletto," "Il Trovatore," and "La Traviata" appeared, and then all Europe rang with his praises.

Verdi was not only the most popular operatic composer of the nineteenth century, but the wonder of the musical world. His art life might be divided into three parts. His first operas were of the old-fashioned "honey-sweet" Italian type, in which the airs were tunefully sentimental, and the orchestra played a "guitar" accompaniment.

The middle period showed quite a definite advance in dramatic vigor, in fullness of musical expression, and in richness of orchestral technic. Of this period "Aida" is a notable example. Then, in his ripe old age, Verdi revealed an amazing growth in musical power. He had advanced through the years as the art of operatic composition had advanced. His opera "Otello" showed that he had studied and mastered the newer works of his day, and that he held a leading place even with younger composers. "Falstaff," his last opera, was a revelation of extraordinary fertility and virility in an artist of advanced age. It established Verdi's reputation for all time as a composer of music drama as his earliest works had shown his skill in tuneful opera. The music score of "Falstaff" is as free and untrammeled as the work of any modern composer, even Richard Wagner himself.

Verdi lived until he was eighty-eight years old, enjoyed a happy home, quiet pleasures, and the admiration not only of his own country but of all the world. He died at Milan in 1901, having left twenty-nine operas, most of which were notably successful.

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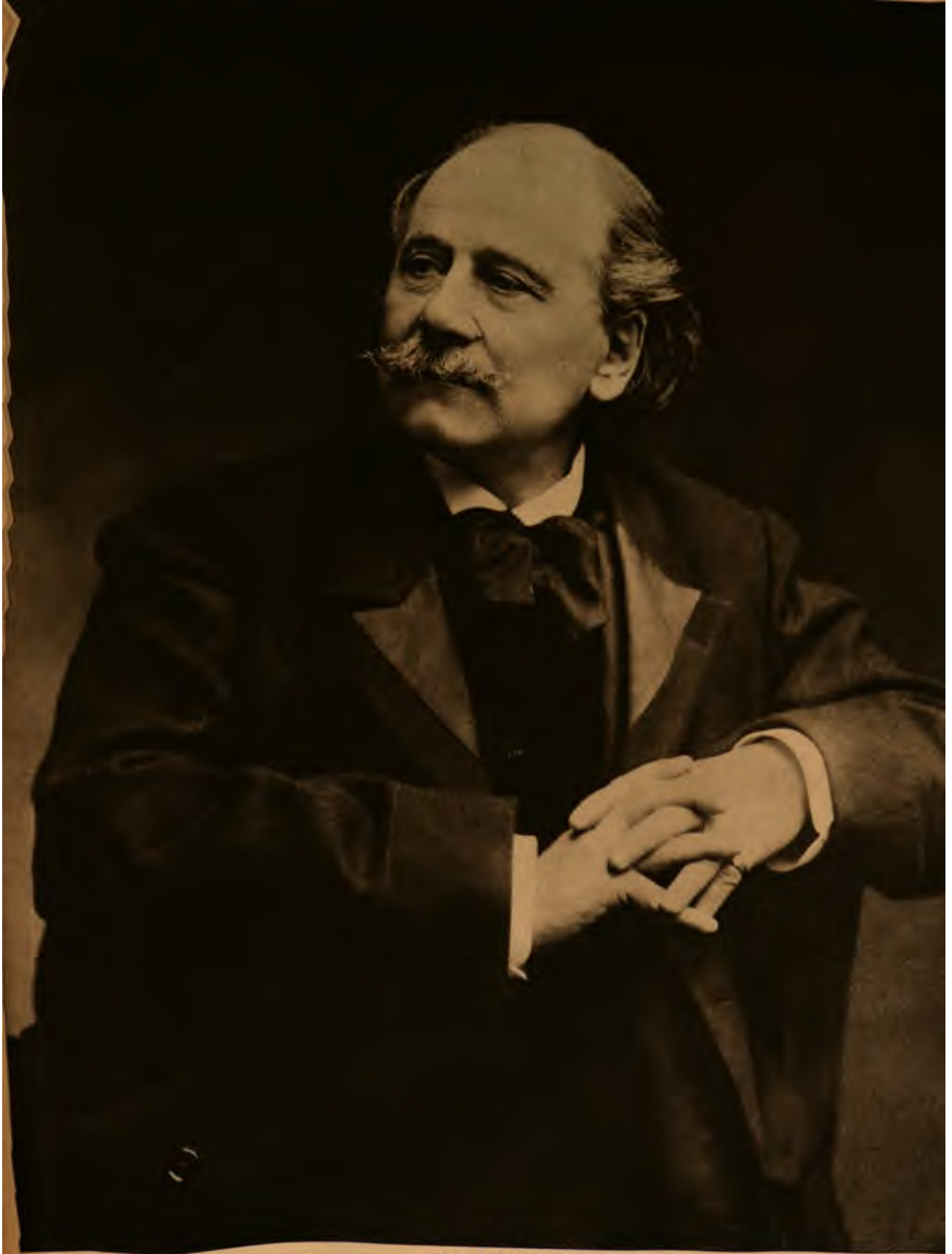

JULES E. F. MASSENET

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JULES ÉMILE FRÉDÉRIC MASSENET, one of the most popular French writers of opera, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

JULES ÉMILE FRÉDÉRIC MASSENET

Tuesday Daily Reading in the Mentor Course

MASSENET, one of the most popular French composers, was born at Montaud, May 12, 1842. Like nearly all French musicians, he began his study in the French Conservatory. He was so poor in his early days that he had to help pay his living expenses by playing the kettledrum in a café orchestra.

He carried off several minor prizes during his student days, and finally in 1863 secured the prize of Rome, and this despite the fact that the head of the conservatory at first tried to exclude him on the ground that he had no musical ability. On returning from Rome in 1867 he produced his first opera, a one-act affair which achieved only moderate success. He served in the Franco-Prussian War, and his impressions received there found musical expression in his study "Alsaciennes" and his one-act opera "Navarraise." Since that time Massenet has been industrious in composition, turning out operas every year or so. The wonder of it is that most of them have been successful and are a part of the operatic repertoire today.

From 1878 to 1896 he was a professor of composition at the Paris conservatory, and had under his tuition a number of pupils who have since become famous, Charpentier, the composer of "Louise," being one of them. His activities may be gathered from the fact that he has written seventeen operas and five oratorios, together with incidental music to four dramas.

In 1878 he was elected a member of the Academy of Beaux Arts, an honor that he won over Saint-Saëns, who is reckoned a superior musician.

Massenet has been criticized as a puzzling personality in modern musical history. His subjects are chosen to suit a Parisian public, and yet they have been successful in foreign fields. His style has been called "weak and sugary," and his music "superficially clever." But in spite of that Massenet's music has lasted for years, and, however he may be criticized, his poetic sentiment and richly colored orchestration are emphatically suitable to the public taste.

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GIACOMO PUCCINI

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GIACOMO PUCCINI, the successor of the great Verdi, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

GIACOMO PUCCINI

Wednesday Daily Reading in the Mentor Course

GIACOMO PUCCINI (jah-ko'mo poot-chee'-nee) was named by the great Verdi as his probable successor. That meant much from the lips of the venerable master, and the years are beginning to verify it. Puccini was born at Lucca, Italy, in June, 1858. He came from a long line of musicians, reaching as far back as his great-great-grandfather. In his own immediate family of six all were devoted to music; but Giacomo took to music from his earliest years. He breathed it as he breathed the air of life. His precocity attracted the attention of the queen of Italy, who granted him a pension that enabled him to enter the Conversatory of Music at Milan.

His mind turned toward composition from earliest years, his dominating thought always being opera,—not old-fashioned opera of melody and empty orchestration, but opera of the modern sort, vibrant with life, vigorous in dramatic expression, and enriched with all the resources of modern orchestration. Ponchielli (pon-kee-el'-lee) was his chief instructor,—Ponchielli, the composer of "Gioconda" (jo-kon'-dah), who has been credited with inspiring the modern Italian school of composers.

Puccini's first opera, "Le Ville" (le veel), was produced in 1884. It created a favorable impression—that was all. In 1889 his opera "Edgar" appeared; but it was not popular. Four years later, however, "Manon Lescaut" (mah-nong' les-ko') was produced. This established his success. It required courage to go to the opera house with a new work on Manon. Massenet's "Manon" was known throughout the operatic world, where it had been made successful by the brilliant performances of Jean de Reszke and Sibyl Sanderson. But Puccini's "Manon" is of stronger stuff, and it holds its place today against the other.

It was the production of "La Bohème" (bo-hame') in Turin in 1896 that made Puccini famous. "Tosca" followed in 1900, and in 1904 came the charming "Madame Butterfly." This beautiful opera was hissed by the Italians when it was first produced; a fact hard to understand today, when it has become a rival in popularity to "La Bohème." In 1910 Puccini produced his operatic setting of the American play, "The Girl of the Golden West." It was brought out in New York with a cast of great artists, including Caruso, Destinn, and Amato. It has been produced a number of times, and holds an important place in the operatic repertoire. It is not, however, generally reckoned in popularity with "La Bohème" and "Madame Butterfly." These two charming works are masterpieces of art and sentiment.

Puccini has a rare gift of melody, strong imagination, skill in technic, and an unusual sense of orchestral color. He is considered the most gifted of the present representatives of Italian operatic art.

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RICHARD STRAUSS

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RICHARD STRAUSS

Thursday Daily Reading in the Mentor Course

NO composer of today has been since Wagner's time, the subject of more discussion than Richard Strauss. He has been called the champion of the "forward movement." Strauss came by his musical instincts naturally: he was the son of a horn player. His birth occurred in 1864, and he showed himself a prodigy from an early age. He played the piano proficiently at four years, and produced a number of compositions when only six. He followed his musical studies with avidity at the same time he was attending public school. In 1885 he began to study music regularly under the tuition of the eminent pianist and conductor Hans von Bülow (bée-low), whom he succeeded later as head of the Meiningen orchestra.

It was Alexander Ritter that set Richard Strauss on the path of advanced music. Strauss resigned his conductorship after a few months, and in 1885 went to Italy. Before the year was over he was appointed third chapel master in Munich. Four years after that he took the position of director at Weimar. He held this post, however, for only a brief time; for in 1894 he married Pauline de Ahna, an eminent singer, who has accompanied him in concerts and has rendered great service to him by her interpretations of his songs.

For two years Strauss and his wife made tours throughout Europe. They came to the United States, where he gave concerts made up of his own compositions. In song and in opera composition he is regarded by some as a high priest of future art and by others as merely a shock to the nerves.

The productions of his new operas have been usually the occasions of sensational interest. "Salomé" and "Elektra" both created a loud stir in the musical world. Many resent the bold and radical spirit of Richard Strauss. Perhaps we are all too near him. His enemies, or rather his severest critics, would say that anywhere within hearing of his operas would be too near. Many music students, however, find much to interest them in his work, and declare that Richard Strauss will come into his own in future years. His operas, for other reasons than their music, are not likely to be set in the regular repertoire of an opera season. His songs and tone poems, however, are already an accepted part of concert programs. In richness of orchestration, tremendous climaxes, vivid flashes of color, and frequent outbursts of dramatic power, there is nothing in modern music to place beside the tone poems of Richard Strauss.

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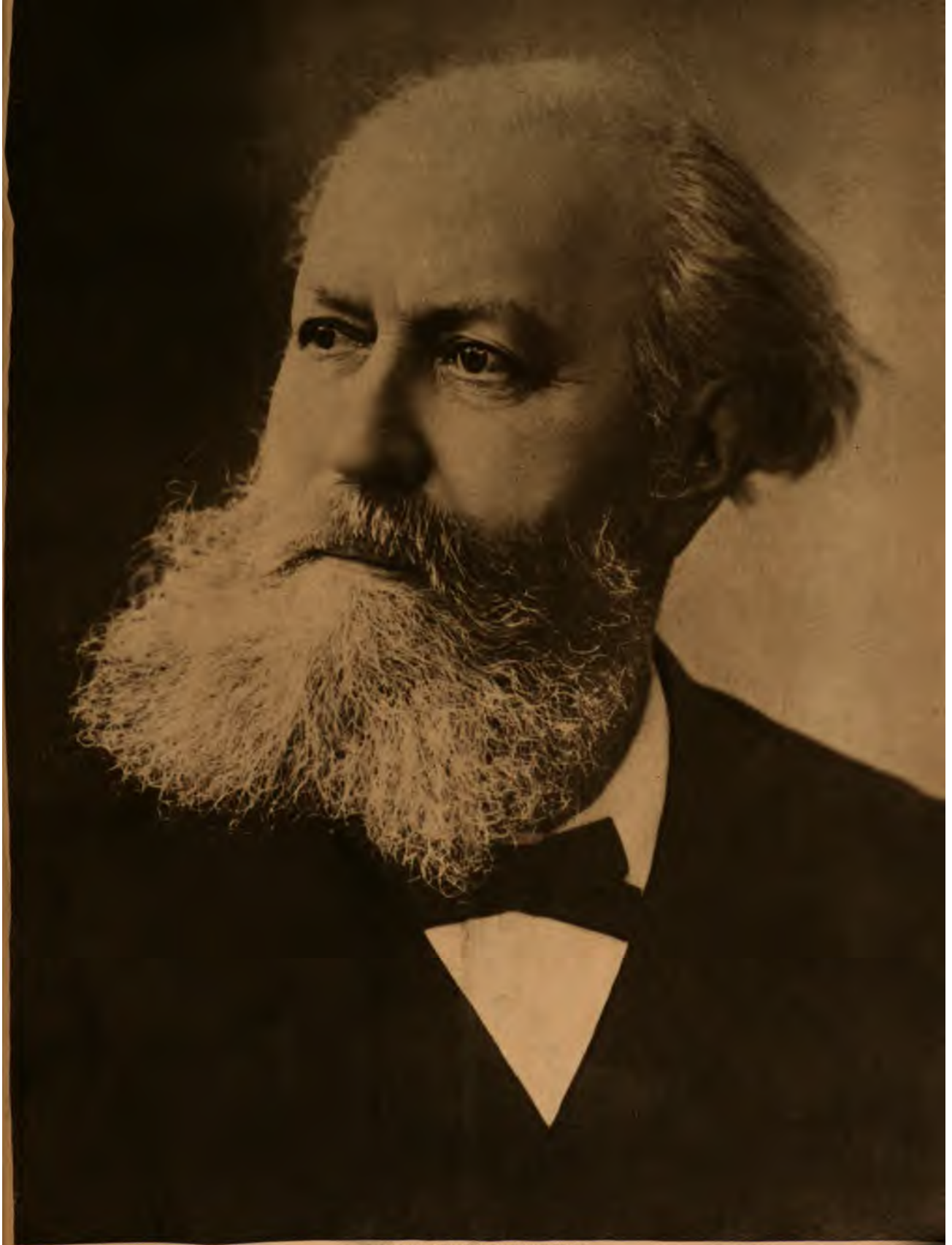

CHARLES FRANCOIS GOUNOD

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CHARLES FRANÇOIS GOUNOD, one of the best known and also one of the most liked French composers, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

CHARLES FRANCOIS GOUNOD

Friday Daily Reading in the Mentor Course

CHARLES FRANÇOIS GOUNOD, the best known and by many the most liked of modern French composers, was born in Paris, June 17, 1818. His father having died when Gounod was yet very young, he was brought up by his mother, who was an excellent pianist. He entered the Paris Conservatory in 1836, and studied there under masters, one of them Halévy, composer of "The Jewess," an opera popular in its day. Gounod won the grand prize of Rome in 1839. That gave him the privilege of studying in Rome, and while there he devoted much of his time to the study of sacred music, especially to the works of the old masters Palestrina and Bach.

Gounod had a strong religious tendency from the first, which brought him at times near to a resolution to join holy orders. His earliest compositions were masses, and on returning to Paris he played the organ for religious services in one of the leading churches. He was turned from a serious and religious contemplation to worldly matters by receiving a commission to compose an opera. This, his first operatic composition, was "Sapho," which was produced in 1851. It was not very successful, and is seldom produced; though selections from its score are sometimes played and sung.

After some indifferent success and several failures Gounod brought out his opera "Faust" in 1859. In spite of the fact that he had chosen a subject that had been drawn on liberally by other composers, "Faust" was a success from the beginning, and it is now without doubt the most popular French work in the operatic repertoire. It was liked at the start; but its enormous success was not predicted then. It has grown in the affections of the opera-going public year by year, until today it is one of the most prominent features of an operatic season.

"Philémon et Baucis," "The Queen of Sheba," "Roméo et Juliette," and other operas followed. Of these the last named is the only one that remains a favorite with the public. Among Gounod's notable compositions are two grand oratorios, "The Redemption" and "Mors et Vita" (Death and Life), and a number of distinguished songs.

According to the celebrated composer Saint-Saëns, it is in these two oratorios that Gounod's genius rose highest. Gounod's life was spent for the most part in or near Paris, and it was in that city that most of his great works were first produced. He was a man of great energy, a constant worker, both in musical composition and in writing. He died at St. Cloud, October 18, 1893, leaving an influence on French music that will probably never be dimmed.

Personally he was one of the most interesting figures in the musical world,—a man of the world, and at the same time a student, a dreamer, and a mystic devoted to religious exaltations.

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ENGELBERT HUMPERDINCK

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ENGELBERT HUMPERDINCK, a German composer who sprang very suddenly into favor, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

ENGELBERT HUMPERDINCK

Saturday Daily Reading in the Mentor Course

FEW composers have so suddenly sprung into fame and favor as Engelbert Humperdinck. He was born at Sigburg, Germany, in September, 1854. His musical education began in Cologne Conservatory under Hiller, and was continued in Munich under Lachner. The prizes that he won at the conservatory enabled him to go to Italy, where he met Richard Wagner at Naples, who recognized his ability and showed him many favors. Wagner took Humperdinck with him to Bayreuth and made an assistant of him. Humperdinck's services were most valuable in the production of Wagner's "Parsifal" in 1882. Subsequently he visited France and Spain, remaining two years in the latter country, teaching at Barcelona.

In 1887 he returned to Cologne, and shortly afterward taught music at Frankfort-on-the-Main. In 1896 the emperor secured for him an appointment as professor in Berlin, and Humperdinck moved there in 1900.

The compositions of Humperdinck are not numerous. His reputation, as far as the world at large is concerned, rests entirely on his masterpiece, "Hänsel und Gretel." Besides this opera, he wrote incidental music for "The Children of the King," a charming play of allegorical character, and the "Moorish Rhapsody," an orchestral piece. These two and a few other compositions are known chiefly to music lovers, and they uphold the reputation that Humperdinck obtained by his "Hänsel und Gretel."

The fairy opera "Hänsel und Gretel" is known the world over, and well beloved wherever it is heard. Its success was phenomenal from the start, the story of the opera being captivating, and the music likewise. It came at a time when the attention of the operatic world was absorbed with some of the successors of the well known Italian school, prominently Mascagni and Leoncavallo. But the little opera struck a note much higher, and so much more beautiful that before the first season was over the Italian composers found their admirers listening to and singing the music of "Hänsel und Gretel," and leaving their intermezzi to the street organs. The eminent critic Streatfield pronounced Humperdinck "the first German composer of distinct individuality since Wagner." The close association with Wagner that Humperdinck enjoyed has shown its influence on the latter's music; but there is a spirit and a quality in it all his own.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
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MAKERS OF MODERN OPERA

By H. E. KREHBIEL
Author and Music Critic

WAGNER

THE MENTOR
JANUARY 5, 1914

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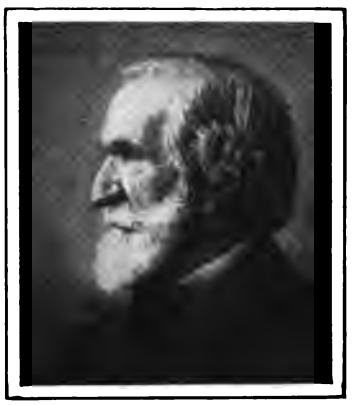
DEPARTMENT OF
FINE ARTS



VERDI

MENTOR GRAVURES

VERDI	·	PUCCINI	·	GOUNOD
MASSENET	·	STRAUSS	·	HUMPERDINCK

THE form of entertainment called opera had its origin a little more than three centuries ago in an effort made by a company of scholars and musical amateurs in Florence to rescue music from the artificiality into which the composers, who were all churchmen, had forced it.

The Florentine group had convinced themselves by study that music had been effectively linked with poetry and action in the Greek stage-plays, and in striving to imitate these they created the art-form which in time came to be called "opera"—though at first it was known by names all more or less closely connected with the terms which the composers of today use to describe their dramatic works,—lyric dramas, musical dramas, and so forth. The new style quickly spread over Europe, and inasmuch as Italy was the home of music, it retained for a time the Italian language and the style of musical composition evolved by its creators. Soon other nations, impelled by a desire to hear the new lyric plays, began to translate the Italian books into their own languages. This brought with it a recognition of the incongruity between Italian music and the French, German, and English languages, and the dramatic poets and musicians of these countries began to seek more satisfactory idioms in which to express their ideals. Thus there came into existence the three great schools of operatic composers whose latterday representatives are here considered.

Two men mark the point of departure of the lyric drama of today from the general style which characterized opera all the world over during

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GAETANO DONIZETTI

GIOACHINO ROSSINI

the first two centuries following its invention. They are Verdi (vair-dee), the Italian, and Wagner (vahg'-ner), the German; and, strangely enough, they were both born in 1813. The latter exercised an influence which was universal, and Verdi fell under it.

THE GLORY OF VERDI

But neither in precept nor in practice was the great Italian brought to disavow the native genius of his people. That is the great glory of Verdi. For decade after decade he kept pace with his German rival in the march toward truthfulness and variety of expression in the lyric drama; but never did he forget that the first, the elemental, appeal which music makes is through melody. His conception of melody changed as his artistic nature grew and ripened; but song, vocal melody, is as dominant a factor in his first successful opera, "Nabuco," performed in 1842, as it is in "Falstaff," which he gave to the world fifty-one years later. Verdi's music illustrates every step of progress which Italian opera has taken, from the time when Rossini overcame the taste formed by the last masters of the eighteenth century till the advent of the impetuous champions of realism who disputed popularity with him in the closing years of the nineteenth. His ideals when he wrote "Oberto" in 1839 were those of his immediate predecessors, Bellini (bel-lee'-nee) and Donizetti (don-nee-dzet'-tee); but his voice was ruder,—so rude, indeed, as to lead Rossini (ross-see'-nee) to describe him as a "musician with a helmet." This rudeness was the first expression of his desire for passionate and truthful expression, a desire which at the height of his spontaneous creative powers reached its finest flower in the final trio of "Il Trovatore" and final quartet of "Rigoletto," two examples of operatic writing which are as good in their way as any that French or German opera has to show.

It is no depreciation of the mature and perfect Verdi of "Otello" and "Falstaff" to say

VERDI'S BIRTHPLACE AND HIS HOME

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GIUSEPPI VERDI
From a painting by Millicovitz.

LA SCALA OPERA HOUSE
Where many of Verdi's works had their first performance.

that he reached the climax of his melodic inventiveness in "Il Trovatore" (tro-vah—to′-re), "Traviata" (trah-vee-ah′-tah), and "Rigoletto" (ree-go-let′-to), and that "Aïda" (ah-ee′-dah), which is now his most universally admired work, is such because it is a product of his combined melodic inspiration and his marvelous judgment, skill, and taste, developed by study and reflection. The greater charm which "Aïda" exerts now is due as much to the advanced ideals of the public, which Wagner was largely instrumental in creating, as to the refined and deepened sense of dramatic propriety and beauty which Verdi discloses in its melody, harmony, and instrumentation.

If his mind was more impetuous in the sixth decade of the last century than in the tenth, it was of infinitely finer fiber at the last. When his creative impulses came to wait upon reflection his music showed much nicer adjustment of the poetical and musical elements than had prevailed in his works thitherto, his harmonies became richer, the blatancy of his orchestration disappeared, and his instruments became more beautiful and truthful associates in expression with the singers of the drama than they had ever been. When he reached "Falstaff" and "Otello" the last bit of slag which had vulgarized his earlier works was cast aside, and he stepped forth as full an exemplar of national art as Wagner. In this last incarnation of the Italian spirit he was helped by his collaborator Boito (bo-ee′-to), a poet as well as a composer, and therefore a type of the true dramatic artist as he existed in ancient Greece, and as Wagner conceived

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PIETRO MASCAGNI
Composer of Cavalleria Rusticana.

RUGGIERO LEONCAVALLO
Composer of Pagliacci.

him when he projected his Artwork of the Future. It was Verdi's association with Boito which was largely responsible for the fact that he became the successor as he had been the predecessor of Mascagni (mahs-kahn'-yee).

After the death of Verdi nobody was readier to concede how much he had meant to Italian art than Mascagni, who had been the first to profit by the revolt against Verdi which came with the advent of Wagner's art in Italy. When "Lohengrin" (lo'-en-grin) made its way into Florence and other places many pupils at the conservatories forsook Verdi and followed Wagner. The effect may have been a good one. There can scarcely be a doubt but that it was to turn his hotheaded young countrymen back to the path which he knew to be the only correct one for them that Verdi made his supreme effort in his last two works. Under the new influence the young Italians had plunged headforemost into realism of the crassest sort, and that they might follow a vulgar bent for lurid expression they went to the Neapolitan slums for their subjects.

REALISM IN OPERA

Some of the first fruits of the tendency toward realism are plays whose plots can scarcely be narrated without moral and even physical nausea. Compared with them Mascagni's "Cavalleria Rusticana" (kah-vahl-lay-ree'-ah rus-tee-kah'-nah) and Leoncavallo's (lay-own-kah-vahl'-o) "Pagliacci" (pahl-yah'-chee) are sweet and sane. After the taste for hot blood had been measurably satiated and the failure of scores of operas in which lurid orchestration, violent shriekings, and rough harmonies had supplanted

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GIACOMO PUCCINI

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the old national ideal there came back again the reign of dramatic melody, albeit in a new form, as we have it in the works of Mascagni, Leoncavallo, and Puccini (poot-chee′-nee).

Puccini's operas are not entirely purged of artistic coarseness (as witness "Tosca" and "The Girl of the Golden West"); but he has been true to his Italian mission as a melodist, and has besides widened the Italian canvas to receive the new element of local color, which is an essential element in "Madame Butterfly," the most extraordinary feature of which is the degree in which such stubborn material as Japanese melody has been made to yield up a charm which it does not at all possess in its native state.

Fifty years ago, so far as Americans were concerned, French opera was practically summed up in "Les Huguenots" and "Faust." Meyerbeer (my′-er-bare) was not a Frenchman, but the embodiment of merely sensuous tendencies which belonged no more to one people than to another, but which found its fittest expression in the glamour of Parisian life. That Gounod (goo-no′) should have prevailed against these tendencies is to the great credit of the man and the people from whose loins he was sprung.

GIACOMO MEYERBEER
1791—1864
Composer of Les Huguenots.

GOUNOD'S MUSIC

Amiability was as marked a characteristic of Gounod's music as it was of his personality. He was graceful and winning, but not strong. He was an emotionalist and a mystic. When his expression of passion ran out into ecstasy he was at his best, and he could give expression to an emotional state better than he could depict its development. Essentially, therefore, he was a lyrical rather than a dramatic composer. The two most perfect products of his genius both disclose the climax of their beauty in scenes wherein ecstatic utterance asserts its right. The gems in Gounod's crown are the garden scene of "Faust" and the balcony scene of "Roméo et Juliette." Critics have placed a high estimate upon the latter opera, and the lovers of sentimental church music are fond of Gounod's religious ballads (they are nothing else), one or two of his masses, and the oratorio "The Redemption"; but to the historian and the people of the future it is not likely that he will be more than the composer of "Faust," an opera which has a history that is unique in operatic annals. It had been in the repertory of the Théâtre Lyrique ten years when it was transferred to the Académie Nationale (or Grand Opera, as it is popularly called) in 1869. When the

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transfer was made it had already been performed four hundred times in Paris, and before Gounod died in 1893 it had been performed nearly seven hundred times more. No opera has had a record comparable with this, and there is yet no evidence of loss of popularity in France, England, or America.

As a musician Gounod may be described as an eclectic. Though his genius was essentially lyrical, his models were the kings of dramatic music,—Mozart, Weber (vay'-ber) and Wagner. To his love for the first of these he raised a lovely monument in a book on "Don Giovanni" (jo-vahn'-nee), which opera, he said, had influenced his whole life like a revelation, and had remained from the beginning the embodiment of dramatic perfection. He was one of the first of Wagner's disciples in France; but his lyrical trend did not permit him to follow the German poet-composer to the logical outcome of his theories. Wagner's influence upon him stopped with "Lohengrin." Thereafter, as Gounod himself expressed it, he and Wagner traveled in diametrically opposite directions, he seeking to grow more simple in his manner and more desirous to achieve his ends by unaffected means and truthfulness of feeling. At the end he was disposed to consider Wagner an aberration of genius, a visionary haunted by the colossal, unable longer to estimate aright his own intellectual powers, one who had lost the sense of proportion.

CHARLES FRANCOIS GOUNOD
1818—1893.

GOUNOD'S RESIDENCE IN PARIS

So far as American people are concerned the operatic Gounod lives only in "Faust" and "Roméo et Juliette." There have been a few fitful per-

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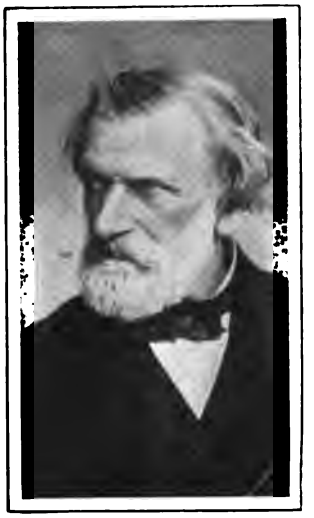
formances of "Mireille" (mee-ray′) and "Philémon et Baucis" (Anglicized: fy-lee′mon and baw′-sis); but all the other operas on his list are a blank.

Very different is the case of the most popular of his successors, Massenet (mahs-nay′); though it is more than likely that he too will become a two-opera man. Massenet is the most popular of Gounod's successors, but not the greatest. A greater musical dramatist than he was Bizet (bee-zay′); a greater musician and almost also as prolific an opera writer was, or is, Saint-Saëns (sahng-song′). These two men are represented in current opera lists by a single opera each; but of Massenet's works New Yorkers have heard no less than eleven,—"Werther" (vareter) and "Manon" (mah-nong′), which are likely to endure, and "Le Cid" (lay sid), "La Navarraise," "Le jongleur de Notre-Dame" (translated: The juggler of no′-tr dahm), "Thaïs" (tah-ees′), "Hérodiade," "Sapho" (sah-fo′), "Grisélidis," and "Cendrillon" (sang-dri-yong′) which are not likely to endure long.



AMBROISE THOMAS
Composer of Mignon.

CAMILLE SAINT SAËNS
Composer of Samson and Delilah.

LEO DELIBES
Composer of Lakme.

THE QUALITY OF MASSENET

So many operas ought to speak well of Massenet's versatility, as it surely does of his productiveness and industry; but the individuality of this composer, which is incontestable, is an individuality of style which leans heavily on sameness. The French wits who thought it clever to dub him "Mademoiselle Wagner" twenty years ago never got the opportunity to call him *Madame* Wagner. He never grew up to that estate. He did not grow older in thought or riper in creative ability; but only more facile in expression.

All of Massenet's operas are essentially illustrative of the sentimental spirit of French art. Whether Gounod attempts to write an oratorio on so sublime a subject as the fall and redemption

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of man, or Massenet tries to picture the touching faith and piety of an honest mountebank, it is all one: the music is bound to run out into a strain of religious balladry. But French music as represented by Gounod and Massenet is ingenuous also in its persistent pursuit of beauty. The northern ideal of strength before beauty, or truth before convention, is not for the French, with their devotion to elegance of utterance, and this fact has saved their lyric stage from the deplorable tendency exhibited by the most notable, and probably greatest, German composer since Wagner, namely, Richard Strauss (strous). Oscar Wilde, though English, wrote his "Salomé" in French; but it had to wait for the coming of a German for a musical glorification of its morbid attraction

JULES MASSENET, 1842-1913

MASSENET IN HIS STUDIO IN 1891

toward dead bodies. Nor is Electra's bestial ferocity, as pictured by Hoffmansthal and Strauss, likely soon to find favor among the French. Thus much must be said in favor of the artistic tendency of a people who are still willing to hark back to a miracle-tale like that of "Our Lady's Juggler," or to a legend like that of "The Patient Grizel," for operatic material.

Between Gounod and Massenet there stands at least one French dramatic composer who accomplished much, but promised more in respect of the development of the lyric drama. Bizet's "Carmen" has won heartier recognition in Germany than even Gounod's "Faust." Perhaps the qualities which conquered this distinction were against it when it first appeared in its native land. It may have been a feeling of its approach to an extra-national ideal which made the French people, who with all their enthusiasm for art are yet strongly predisposed in favor of their own ideals, scent an objectionable Teutonism in "Carmen" and give it only tardy recognition; perhaps also more than a touch of jealous patriotism.

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GEORGES BIZET—1838-1875
Composer of Carmen.

The Franco-Prussian War had a twofold effect upon music in France,—it threw the people back upon an appreciation of some of their own composers,—Berlioz (bear-lee-oze), for instance,—and also turned them against not only the German, but also all of their own composers in whom they thought they recognized German influences. The feeling was not only strong to taboo Wagner, but everybody in whose music they scented *Wagnerisme*. Their conception of the term was amusingly vague. They did not recognize it in the freedom of form manifested in "Faust"; but felt it in the truthful and forceful dramatic expression which marked "Carmen," and especially in Bizet's use of the typical phrase, the *Leitmotiv*. Wagnerism had to be purged by time before Charpentier (shahr-pong-tee-ay) could triumph with "Louise," and Debussy (day-boos-see′) with "Pelléas et Mélisande" (pale-lay-ahs′ ay may-lee-sahnd′), works in which the Wagnerian system is much more extensively and frankly used than in "Carmen."

THE INFLUENCE OF WAGNER

French, German, Italian, Russian, and English composers have for half a century been under the domination of Wagner's influence. In France and Italy he put a new spirit into opera; but the composers did not attempt to follow him slavishly in both practice and precept. In Germany, on the other hand, many of his disciples made the attempt and failed. Two only have created living works—Engelbert Humperdinck (hoom′-per-dingk) and Richard Strauss. The more interesting phenomenon of the two is presented by Humperdinck, who has not only

GUSTAVE CHARPENTIER
Composer of Louise.

CLAUDE DEBUSSY
Composer of Pelléas et Mélisande.

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applied Wagner's theories to the musical score of his masterpiece, "Hänsel und Gretel" (hen'-zeloont gray'-tel), but has extended their application to dramatic material.

ENGELBERT HUMPERDINCK

HUMPERDINCK AND WAGNER

Wagner held myth to be the best subject for the lyric drama; Humperdinck has extended the principle to include fairy tales, which, in a sense, may be said to be decayed myths. Taking the German form of the story of the Babes in the Wood, he has turned it into an opera which illustrates the methods Wagner employed in his great mythological tragedy, "The Nibelung's Ring," and has given the methods a peculiar charm by making his musical symbols (*Leitmotiven*) out of nursery jingles and tunes like them. Notwithstanding that he was thus hewing to a line drawn by another, the opera has a melodic fluency and freshness which have scarcely a parallel in modern opera. A later work "Königskinder" (Royal Children), though full of beauty, lacks the spontaneity and charm of its predecessor largely because its book is stilted in language, its symbolism too much in evidence and not sufficiently sympathetic, and its construction faulty.

RICHARD STRAUSS

RICHARD STRAUSS

Richard Strauss reflects the tendency of the times away from all ideal things. Physical, moral, and mental degeneracy are the subjects which he has attempted to glorify in "Salomé" and "Elektra," and shameless immorality in "Rosenkavalier" (ro'-zen-kahv-ah-leer'). To the celebration of such things and to the promotion of his material interests he is prostituting the finest musical gifts possessed by any composer known to the present day.

Not all the men who deserve to be called makers of modern opera have been mentioned

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as yet. There are Frenchmen whose works have shown more vitality than those of Charpentier and Debussy, though these two, representing a more individual tendency, are generally singled out for comment when the talk is of latter-day men.

OTHER MODERN COMPOSERS

There is still a strong feeling among the lovers of French opera for Ambroise Thomas because of his "Mignon," and Delibes because of his "Lakmé" and his ballets. The dramatic, or pantomimic, dance is getting a stronger hold on the stage every day, and nothing has yet been produced in this line more graceful or in all artistic elements more elegant than "Coppélia." Saint-Saëns's "Samson et Delilah," though better fitted for the concert-room than the theater, has also won its way to recognition in America and England; while Germany, forgetting that Berlioz was pitted against Wagner by the characteristic spirit after the Franco-Prussian War, continues to pay deep respect to "Benvenuto Cellini." Wolf-Ferrari, half German, half Italian, has fought his way to the fore with two works in which his genius shows at its best ("Il Segreto di Susanna" and "Le Donne Curiose"), and lately a Russian, Moussorgsky, has come crashing through the veneer of conventional art with his "Boris Godounov" in a way which justifies the cry raised long ago by this writer in the concert-room: "Beware of the Muscovite!"

ERMANO WOLF-FERRARI
Composer of The Jewels of The Madonna.

SUPPLEMENTARY READING

CHAPTERS OF OPERA
By H. E. Krehbiel.

A BOOK OF OPERAS
By H. E. Krehbiel.

Mr. Krehbiel's books are admirable commentaries, written with authority and in a most readable style.

MEMOIRS OF THE OPERA
By George Hogarth.

A standard work long recognized.

HISTORY OF THE OPERA
By Sutherland Edwards.

A valuable work by an English authority.

THE LYRICAL DRAMA
By H. Sutherland Edwards.

THE OPERA, PAST AND PRESENT
By W. F. Apthorp.

Brilliant writing and critical taste characterize Mr. Apthorp's work.

SOME FORERUNNERS OF MODERN OPERA
By W. J. Henderson.

A thoughtful, scholarly and well written book.

THE STANDARD OPERA
By George P. Upton.

An excellent book by a well known Chicago critic.

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Editorial

The new year is here and with it the forward look. It is the time for announcements, and the magazines of the day are filled with them. The Mentor Association does not lay down a definite and fixed program for a year ahead, week by week. It is important that our schedule should be elastic. But we want our readers to know the plans of The Mentor for 1914, and so we print herewith a list containing some of the subjects scheduled. The articles may not appear in the exact order of this list. Definite dates will be announced later. We print the list for the purpose of giving our readers an idea of the scope and variety of the year's program.

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TWO EARLY GERMAN PAINTERS, DÜRER AND HOLBEIN. Portrait of Himself, Dürer; Portrait of Young Woman, Dürer; Hieronymus Holzschuher, Dürer; Erasmus, Holbein; The Meier Madonna, Holbein; Queen Jane Seymour, Holbein. By Professor F. J. Mather, Princeton University.

VIENNA, THE QUEEN CITY. Palace from Gardens Schönbrunn, Votive Church, Reichsrats Gebäude, Old Vienna, Maria Theresa Monument, Hoch Brunnen Fountains and Prince's Palace. By Dwight L. Elmendorf.

ANCIENT ATHENS. Parthenon, The Acropolis, Mars Hill (Areopagus), Theseum, Stadium, Theater of Dionysius. By Professor George Willis Botsford, Columbia University.

THE BARBIZON PAINTERS. Evening, by Daubigny; The Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Wild Oak, Dupré; The Gleaners, Millet. By Arthur Hoeber.

ABRAHAM LINCOLN. Lincoln, the Boy, Lincoln as a Rail Splitter or Flatboat Man, the Douglas Debates, President Lincoln, Emancipation Proclamation, Assassination. By Professor Albert Bushnell Hart, Harvard University.

MEXICO. Mexico City, The Cathedral, The Palace, Popocatapetl, Chapultepec, Scenic View. By Frederick Palmer, Author and Journalist.

GEORGE WASHINGTON. The Surveyor, Braddock's Army, Taking Command of American Army, Valley Forge, Farewell Address, Inauguration as President. By Professor Robert McNutt McElroy, Princeton University.

AMERICAN PROSE WRITERS. Benjamin Franklin, Jonathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding. By Hamilton W. Mabie.

COURT PAINTERS OF FRANCE. Parnassus, Claude Lorrain; The French Comedy, Watteau; Shepherds in Arcadia, Poussin; Louis XIV, Rigaud; Marie Leczinska (wife of Louis XIV) Van Loo; Music Lesson, Lancret. By W. A. Coffin.

GLACIER NATIONAL PARK, MONTANA. Morning Eagle Falls, Shore Line of Lake St. Mary, Iceberg Lake, Two Medicine Camp on Two Medicine Lake, McDermott Falls, Gunsight Lake and Mount Jackson. By William T. Hornaday.

GRECIAN MASTERPIECES. Venus de Milo, Disk Thrower, The Three Fates, From Parthenon Pediment; Samothracian Victory, Hermes, Pericles.

EARLY ENGLISH POETS. Geoffrey Chaucer, Edmund Spenser, John Milton, John Dryden, Alexander Pope, William Cowper. By Hamilton W. Mabie.

FLEMISH MASTERS OF PAINTING. Rubens and Isabella Brandt, Rubens; The Lion Hunt, Rubens; Helene Fourment and Daughter, Rubens; Duke of Buckingham with Horse, by Van Dyck; William II of Orange and His Bride, Van Dyck; Duke of Richmond and Lenox, Van Dyck. By Professor John C. Van Dyke.

HISTORIC AMERICAN HIGHWAYS. Boone's Wilderness Road, Cumberland Road, Braddock's Road, Old Natchez Trail, Sante Fé Trail, Oregon Trail. By H. Addington Bruce.

Other subjects for the year are as follows:

BERLIN. By Dwight L. Elmendorf.

MASTERS OF THE PIANO. By Henry T. Finck.

AMERICAN POETS OF THE SOIL. By Burges Johnson.

FAMOUS AMERICAN WOMEN PAINTERS. By Arthur Hoeber.

OUR FEATHERED FRIENDS. By E. H. Forbush.

HOLLAND. By Dwight L. Elmendorf.

THE CONQUEST OF THE AIR. By Henry Woodhouse.

FATHERS OF THE CONSTITUTION. By Professor Albert Bushnell Hart.

THE CELESTIAL WORLD.

INDIA. By Dwight L. Elmendorf.

RUGS AND RUG MAKING. By J. K. Mumford.

FAMOUS EUROPEAN WOMEN PAINTERS.

MASTERS OF THE VIOLIN. By W. J. Henderson.

GREAT RIVERS. Story of the Rhine.

GREAT PULPIT ORATORS.

JAPAN. By Dwight L. Elmendorf.

WOMEN OF THE FRENCH COURT.

FOUNDERS OF ENGLISH PAINTING. By Arthur Hoeber.

AMERICAN COLONIAL FURNITURE.

HISTORIC AMERICAN HOMES.

CHINA AND CHINA COLLECTING.

★ ★ ★

These titles are not representative of all the departments in the interesting course that The Mentor is developing. Had we four times the space we could fill it with equally attractive features. What we print, however, will afford some idea of the wealth of material that has been planned for early publication.

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FOURTH AVENUE AT NINETEENTH STREET
NEW YORK

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PORTRAIT OF HIMSELF—DÜRER

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"PORTRAIT OF HIMSELF," by Albrecht Dürer, is the subject of one of the intaglio-gravure pictures illustrating "Two Early German Painters: Dürer and Holbein." The original of this picture, painted in 1500, and showing the artist at the age of twenty-eight, is in the Old Pinakothek Collection, Munich.

ALBRECHT DÜRER

Tuesday Daily Reading in The Mentor Course

DÜRER visited Venice in the fall of 1505, and stayed there until the spring of 1507. The main reason for this journey was the commission to paint a picture for the Germans living at Venice. His fame had spread greatly, and as his countrymen wanted to dedicate a picture in the Church of Saint Bartholomew they chose him to paint it. The picture that Dürer did for them was the "Adoration of the Virgin," better known as the "Feast of the Rose Garlands." Emperor Rudolf II later got hold of it. It was carried to Vienna upon men's shoulders, as a thing of great value. It is now, greatly injured, in the monastery of Strahon at Prague.

At Venice, Dürer was treated with great respect and admiration. He held a high position there; although most of the Italian artists were jealous of him. But in spite of his desire to remain in Italy for the rest of his life, he returned to Nuremberg in 1507.

All over Europe, Dürer was now recognized as a great painter. All the living master artists of the age were his friends or acquaintances. The great Raphael felt honored to exchange drawings with him.

But his intimate life was not so happy. It has been said that his wife plagued him to death with her meanness. It is undoubtedly true that, although Agnes was a good housewife and manager, she made the artist overwork himself for money. For years her name was held up among the Germans as an example of an unworthy wife. In none of his letters does Dürer speak of her with tenderness or affection.

Beyond this the artist's life was uneventful. The years from 1507 to 1511 he spent in painting. The three following he devoted mostly to engraving on both wood and copper. Copper engraving especially took up much of his time. At the same time he resumed etching. He was also interested in mathematical and anatomical studies on the proportions and structure of the human frame.

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PORTRAIT OF A YOUNG WOMAN—DÜRER

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"PORTRAIT OF A YOUNG WOMAN," by Albrecht Dürer, is the subject of one of the intaglio-gravure pictures illustrating "Two Early German Painters: Dürer and Holbein." This portrait is in the Berlin Museum. It shows Venetian influence very strongly, and represents the zenith of Dürer's art.

ALBRECHT DÜRER

Monday Daily Reading in the Mentor Course

ALBRECHT DÜRER was born on May 21, 1471, at Nuremberg, Germany. His father was named Albrecht Dürer also. He was a goldsmith, who at the age of forty married his master's daughter, who was only fifteen years old. In spite of the difference in their ages, the marriage was a happy one, and was blessed with eighteen children, of whom Albrecht was second.

As a boy he showed himself more worthy of an education than any of his many brothers, and was apprenticed to a goldsmith. But he wanted to become an artist, and, being his father's favorite son, his wish was granted. So at the age of fifteen he was apprenticed to the principal painter of Nuremberg, Michael Wohlgemuth. Here, as one of the artist's assistants, he turned out little sketches of religious subjects, and some woodcuts for book illustrations. He had a hard time, as his companion apprentices were a rough crowd, and took great delight in making young Dürer suffer.

In 1490 he finished his apprenticeship, and began his "years of travel." These lasted until 1494. He visited Colmar, Basel, Strasburg, and other German cities. Shortly after his return in July, 1494, he married Agnes Frey, who was a good wife for him. She was an excellent housekeeper and a shrewd business woman. They had no children.

But Dürer had not been married more than a few months when he decided to make a journey to northern Italy to complete his artistic education. He was very poor, and the great expense of such a trip made it necessary for him to leave his wife behind. He did not stay away long. Sometime in 1495 he returned to Nuremberg, where he lived without change for the next ten years.

Like many another artist, Dürer had his early struggles against poverty and indifference. Painting did not pay; so he turned to wood and copper engraving, and in this way made a fair living.

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HIERONYMUS HOLZSCHUHER—DÜRER

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"HIERONYMUS HOLZSCHUHER," by Albrecht Dürer, is the subject of one of the intaglio-gravure pictures illustrating "Two Early German Painters: Dürer and Holbein." Holzschuher was one of Dürer's Nuremberg friends,—a patrician, and a councilor of the city. This portrait, the original of which, painted in 1526, is now in the Berlin Museum, shows the artist's remarkable strength in characterization.

ALBRECHT DÜRER

Wednesday Daily Reading in The Mentor Course

THE last period of Dürer's life began in 1520. Emperor Maximilian was his friend and patron; but his death in 1519 stopped all the things that Dürer was doing for him. So in July, 1520, the artist, with his wife and her maid, set out for the Netherlands to secure a continuance of the patronage and privileges granted during the lifetime of Maximilian. Everywhere he was handsomely received. Throughout all his travels, which lasted a year, he was entertained by the best and most intellectual society of his time.

On July 12, 1521, Dürer reached home again. His mind was now filled with schemes for religious pictures; but he produced comparatively little. One reason for this was the bad state of his health. Another was that he gave more and more of his time to mathematical study, which he considered important. His most famous picture of this time is the portrait of Hieronymus Holzschuher at Berlin.

At Nuremberg, in 1525, was published his book on geometry, and in 1527 appeared a work on fortification. But his health was failing. He had caught a fever in the Low Countries, from which he never fully recovered. On the night of April 6, 1528, he died, so suddenly that there was not even time to call his dearest friends to his side.

He was buried in a vault belonging to his wife's family, in the cemetery of Saint John, at Nuremberg. Luther, the great reformer, said of the famous artist in a letter, "As for Dürer, assuredly affection bids us mourn for one who was the best of men; yet you may well hold him happy that he has made so good an end, and that Christ has taken him from the midst of this time of trouble, and from greater troubles in store, lest he, that deserved nothing but the best, should be compelled to behold the worst. Therefore may he rest in peace with his fathers. Amen!"

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ERASMUS—HOLBEIN

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"ERASMUS", by Hans Holbein, is the subject of one of the intaglio-gravure pictures illustrating "Two Early German Painters: Dürer and Holbein." This marvelous portrait was done about 1523. Pallid skin, graying hair, dark clothes, and brown paneling make wonderful color harmony. The original pointing is at the present time in the Louvre, Paris.

HANS HOLBEIN

Thursday Daily Reading in the Mentor Course

HANS HOLBEIN came of an artistic family. Indeed, he is usually known as Holbein the Younger; for his father, Hans Holbein the Elder, was a painter of great ability himself. His uncle also, his mother's father, and most of his family were painters and decorators in the city of Augsburg, Germany, where Holbein the Younger was born sometime toward the end of the fifteenth century.

No one knows exactly the year in which Holbein first opened his eyes. In those times they did not keep such an accurate record of births and deaths as they do nowadays. So, unless a man was the son of a king or some other important person, it did not matter much when he was born. Still, we are probably right when we say that Hans Holbein was born in 1497.

Those were the days of Augsburg's prosperity. All its magnificence is gone now; but then it boasted of many merchant princes, men of distinction, and patrons of the fine arts. It was a favorite city of Emperor Maximilian himself. There was less travel at that time than now, and consequently the citizens of each town were much more closely bound together. Civic pride ran high. It was the period of the Renaissance, that great period of awakening to the appreciation of fine things in art and literature. So of course Augsburg had its Guild of Painters, and Holbein the Elder was a member of it.

Hans was the favorite son, and both he and his brother Ambrose were educated to be artists in their father's studio. There they worked until 1515, when Hans and Ambrose journeyed to Basel, at that time a center of learning and art.

There Holbein's chief occupation was the drawing of title pages for books. Erasmus, the great scholar, is said to have been his patron, and helped him in many ways. Another powerful patron was Jacob Meier, the first commoner who ever held the office of burgomaster of Basel, and under whose rule the reformation of the city laws was peaceably carried out. He was the original of Holbein's first portrait painted in Basel, and for him, eight or nine years later, was painted the famous Meier Madonna.

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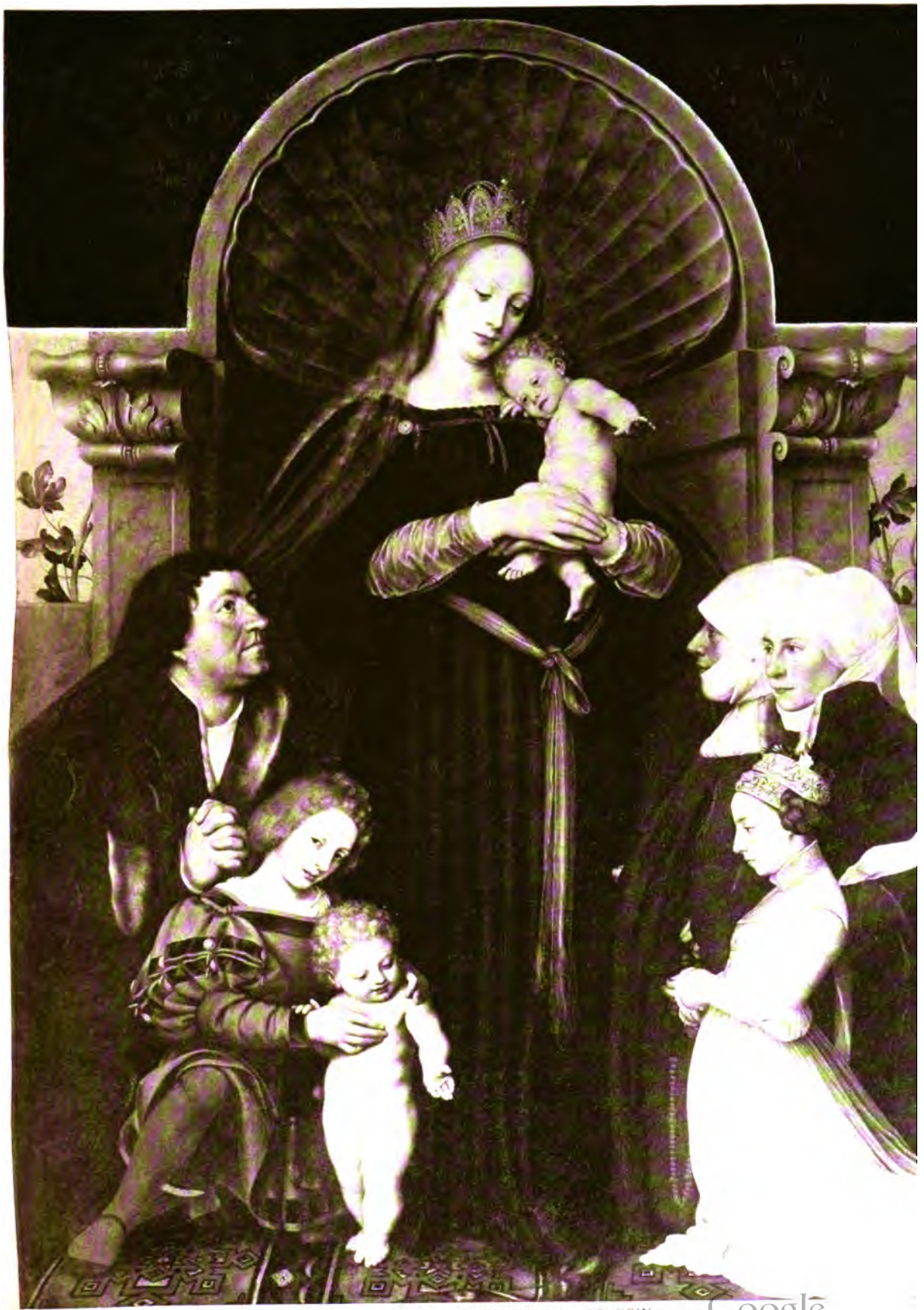

THE MEIER MADONNA—HOLBEIN

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"THE MEIER MADONNA," by Hans Holbein, is the subject of one of the intaglio-gravure pictures illustrating "Two Early German Painters: Dürer and Holbein." It was painted about 1525-26 for Jacob Meier, burgomaster of Basel. It is in the Dresden Gallery.

HANS HOLBEIN

Friday Daily Reading in the Mentor Course

IN 1517 Holbein left Basel on a journey of two years. No one knows exactly where he traveled. It is said that he did not go to Italy; but others maintain that he must have spent sometime there. Anyway, in 1519 he returned to Basel, and in the same year his brother Ambrose died.

The next year, 1520, was an important one in the artist's life. Erasmus returned to Basel, and Holbein became a citizen of the town, and was admitted to the Guild of Painters, and also at this time he married. His wife was a widow with two children. She was some years older than the artist, and seems to have been somewhat of a shrew. It is said that it was her tongue that drove Holbein to England in the summer of 1526. More probably it was the usual desire,—to make more money than he was earning at Basel.

At that time art was having a hard time in Germany. The Reformation—when Luther and his followers broke away from the Roman Church—forced painters to do almost anything for a living. Stained glass designing, furniture decoration, and book illustration made up most of Holbein's commissions.

It was at this time also that he drew his famous Dance of Death series. These drawings are not dated; but they must have been made sometime before 1527, for in that year the engraver, Hans Lützelberger, who was doing that part of the work, died, leaving his work unfinished. Another wood engraver able to render the action and expression of the little faces could not be found. So for ten years their publication was delayed.

The Dance of Death is a highly moral set of pictures, depicting the work of the great Reaper in all fields of life. In the various pictures Death is shown taking grim satisfaction in the consternation of his victims. Pope, emperor, preacher, nun, rich and poor, young and old, all are unready for his coming. All vainly resist. The artist must have worked hard and carefully over these engravings.

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QUEEN JANE SEYMOUR—HOLBEIN

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"QUEEN JANE SEYMOUR," by Hans Holbein, is the subject of one of the intaglio-gravure pictures illustrating "Two Early German Painters: Dürer and Holbein." The queen is painted almost life size. Her complexion and jewels are rendered with great skill. This masterpiece is in the Imperial Gallery, Vienna.

HANS HOLBEIN

Saturday Daily Reading in the Mentor Course

HOLBEIN arrived in London toward the end of 1526. It is said that the English called him, colloquially, "Master Haunce." He went immediately to Chelsea, where Sir Thomas More lived. Erasmus had given him a letter of introduction to this famous statesman and author, and the artist was made welcome, and given many commissions for portraits. Holbein remained at Chelsea throughout his first visit to England. Sir Thomas More introduced him to many of the greatest men of the day.

At this time England was just beginning to feel the first influence of the Renaissance. London was still a dirty, noisy town of the Middle Ages. The houses were made of wood and mud, and built with the earth as a flooring. The streets were narrow and crowded, with the houses and little shops set close together. From the highest to the lowest, London was far from being the center of fashion it was to become not many years later.

Consequently, when the dreaded plague broke out in 1528, London was just the kind of city in which it would spread most rapidly. So Holbein gave up his work in England and returned to Basel. There he finished the decorations for the town hall, which had been begun in 1521. But he was not happy there. All his friends were either dead or had left the city. So about 1531 he returned to London.

This time he needed no introduction. His reputation was established in England. The merchants of the Steelyard, the great German trading company established on the banks of the Thames, gave him plenty of work to do, and he did it well. These portraits contain some of Holbein's most careful work.

In 1537 he painted the great portrait of Henry VII with Elizabeth of York, and Henry VIII with Jane Seymour, for the privy chamber of the Palace of Westminster. This picture was destroyed in the fire that burned the palace in 1698. In 1543 the plague broke out again in England.

A will, presumably made in October, 1543, by Holbein, was found in London some years ago. And not long after making this, in November, the great artist died, probably of the plague. His death was surrounded by mystery. Not even the place of his burial is known for certain. It was either in the church of Saint Andrew Undershaft or Saint Catharine Cree. His death, in the prime of his active life, was a great loss to the world; but his work survives, and will live forever.

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TWO EARLY GERMAN PAINTERS
DÜRER AND HOLBEIN

By FRANK JEWETT MATHER, Jr.
Marquand Professor of Art and Archeology, Princeton University

THE MENTOR
JANUARY 12, 1914

DEPARTMENT OF
FINE ARTS

MENTOR GRAVURES

PORTRAIT OF HIMSELF	Dürer	ERASMUS	Holbein
PORTRAIT OF YOUNG WOMAN .	Dürer	MEIER MADONNA	Holbein
HIERONYMUS HOLZSCHUHER .	Dürer	QUEEN JANE SEYMOUR . . .	Holbein

ALBRECHT DÜRER

A GREAT painter gives us much more than skilfully arranged lines and colors. These are only the symbols by which we may share his vision of the world. What we must try to find in any work of art is the soul of a great man. This is particularly true of so serious an artist as Albrecht Dürer (doo'-rer) of Nuremberg, who was born in 1471, a little before the outbreak of the Protestant Reformation. In that movement he shared heartily, but without bitterness for the Catholic Church, in which he had been bred. He was a broad-minded Christian, a thoughtful and thorough craftsman. In the little drawing he did of himself at thirteen we see the serious, worried lad already a competent draftsman. We may see him again in the Madrid portrait, the confident young painter of twenty-seven; at Munich, the mature and dignified artist of thirty-six; and finally, in the haggard woodcut profile, as a man grown old with unabated ardor of spirit.

The accent of study and concentration is present at every stage. He painted so carefully that such work did not pay him. The engravings, of which he did about 100 with his own hand, brought him in a comfortable fortune. They are marvels of faithful observation and of minute execution. When old age and illness made painting and engraving difficult, he wrote books on the proportions of the human body and the art of

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THE KNIGHT, DEATH, AND THE DEVIL, by Dürer

fortification. We must not expect a man of such stern and high ideals to be charming. He may, however, have many true things to tell about life and character that it behooves us to know.

THE ENGRAVINGS

At fifteen Dürer was apprenticed to the painter and woodcutter, Michael Wohlgemuth. The lad saw the advantages of the new process of woodcutting and copperplate engraving, by which a design might be multiplied. Then the good wife Agnes, whom he married by parental arrangement at twenty-three, came to be a thrifty saleswoman for the prints. The work was of the most taxing kind, being all done under a magnifying lens. When the firm lines had been graven in the copper they were filled with ink, which under heavy pressure from a roller press was transferred to paper. The lines of Dürer were so fine and closely spaced that the whole print got a charming pearly quality which is well represented in our reproductions. Bible stories, the life of Christ and the Virgin, popular customs, portraits of his learned friends, and a strange series of plates having a moral meaning may be specially noted. In 1513 and 1514 he engraved what are called the four master plates, two of which are reproduced.

MICHAEL WOHLGEMUTH
By Dürer

THE KNIGHT, DEATH, AND THE DEVIL. Upon a splendid steed an armored knight rides through a rocky defile, high above which is seen his goal, an imposing castle. Forms of horror beset the traveler. The horse sniffs impatiently at a skull in the road. King Death himself, mounted on a jaded nag, holds up an hourglass. The Knight's hours are measured. Behind the horse stalks a swinelike form, which may represent the lower temptations that assail a warrior of the Lord. Regardless of these

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nightmare shapes, the Knight holds his restive horse in the road. Fortitude has overcome sin and fear of death. Such seems the large, informing idea of a picture which would be exquisite if regarded merely as minute delineations of forms of rocks and trees, and textures of hair and armor.

SAINT JEROME IN HIS STUDY, by Dürer

SAINT JEROME IN HIS STUDY. In depicting the Cardinal Saint, who in the late fourth century translated the Holy Scriptures into eloquent Latin, Dürer may well have wished to emphasize the enviable serenity of the scholar's lot in contrast with the perilous course of the Knight. Everything in this study speaks of peace and steady, satisfactory endeavor. The light shimmers upon wall, floor, and ceiling like a blessing. It seems as if no sight or sound of troublous or unworthy sort could enter this scholar's sanctuary. The skull and hourglass are no longer symbols of dread. The saint is oblivious of the passage of time, and looks forward to death as the opening of fuller knowledge. The elaborate and beautiful details of the room assure us that this is no mere dream of an idealist, but an actual place that a student of the divine mysteries might inhabit. A different kind of peacefulness pervades the small engraving of the Hermit Saint, Anthony of Egypt, behind whom rise the picturesque walls and roofs of Dürer's own Nuremberg.

THE ARTIST'S FATHER
By Dürer

THE WOODCUTS

The engravings are by Dürer's own hand; the woodcuts are copies of his designs by capable assistants. As early as 1499 he had published the impressive illustrations for the Revelation of Saint John. For terror and ferocity the print repre-

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senting the four riders who begin the destruction of mankind before the last day has never been equaled. For twelve years he worked at the designs for the Life of the Virgin, and a large and a small series of the Passion of Christ. One woodcut from the Little Passion, Christ in Geth-

THE FOUR HORSEMEN OF THE APOCALYPSE
By Dürer

semane with the sleeping apostles, is reproduced. He has used the small scale of the plate to indicate a peculiar heartlessness in the disciples calmly sleeping so near their agonized Lord. The postures of vehement prayer and of complete exhaustion are affectingly truthful. The basis of such designs is the artist's own pen drawing, which is pasted or traced

THE AGONY IN THE GARDEN
By Dürer

THE DESCENT FROM THE CROSS
By Dürer

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on a pear-wood plank. All the blank spaces are cut away with a knife, leaving the lines in relief. This wood block may be set up with type pages and printed on an ordinary press. It is thus better adapted to book illustration than engraving, which requires special printing.

About 1511 Durer reprinted the Revelation, and published the three new books. They were justly popular, and from that time he painted only when he pleased. The woodcuts, which faithfully represent drawings made with a coarse quill pen, will look rude to eyes accustomed to the often meaningless finish of modern illustrations. It will require patience to see how direct, sincere, and vigorous is the expression. With so coarse a tool nothing can be left to chance or smoothed down. Every line must tell, and every line in the Dürer woodcut does tell its story of structure and feeling. Dürer's woodcuts are as fine in their way as his more popular engravings.

JOHN AND PETER PAUL AND MARK
By Dürer.

THE PAINTED PORTRAITS

From the first Dürer revealed in portraiture an inflexible curiosity as to form and insight as to character. The earlier portraits, those of his master Wohlgemuth, and of his own father, have a speaking lifelikeness. But the very endeavor to omit nothing and say everything with resolute truthfulness makes some of the early portraits stiff and forbidding. This defect is hardly noticeable in the three admirable portraits of his maturity, which are our special theme.

They were all painted after his Venetian visit of 1506. There he saw portraiture as faithful as his own, but softer and more agreeable. Open-minded student that he always was, he readily learned the lesson. The charming head of a young woman represents the fruits of this new experience. With a comeliness that is by no means merely pretty, one gets the sense also of character and of capacity. The tightly drawn hair, the

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DURER, by himself
In the Prado, Madrid.

EMPEROR MAXIMILIAN I
By Dürer. In the Imperial Gallery, Vienna.

head held alertly a little forward, tell of aggressiveness with self-control, of perfect physical and mental well-being. It was such strong mothers as this that bore the men who in finance, manufactures, commerce, and scholarship made the little city of Nuremberg famous. Initials on the bodice suggest that this may be the wife Agnes, who was an efficient business partner and a terror to certain easygoing friends. Firm yet minutely varied lines, modeling soft and lifelike but also decisive,—such are the technical merits of this masterpiece.

Among Dürer's portraits of himself, the head in which the master gave himself the aspect of a Christ is the favorite of many people. The workmanship is of extraordinary carefulness and beauty. Every detail of the fur, of the flowing hair, of the powerful, slender hand, is there; but the effect remains large. There is in the face a sense of dignity, reserve, decision, and sympathy. Other portraits are probably much more like Dürer as Nuremberg saw him. This presents his own ideal of himself as creative artist, exemplifying a spiritual beauty that he ever strove to attain. Despite an old inscription reading 1500, we must date this portrait after that Venetian visit which brought to Dürer new power and self-confidence.

Efficiency was the trait Dürer most admired. His merchant friend Hieronymus Holzschuher possessed this quality in a high degree, as his portrait shows. He still directs toward an admiring world the bluest, brightest, steadiest eyes ever painted. The silvery hair and beard glisten

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HOLBEIN'S WIFE AND CHILDREN
In Basel Museum.

HOLBEIN, by himself
At 25 years of age.

like a halo before a blue sky. The firm, thin lips under the scant, well kept mustache still tell of the sagacity and persistence that won for Hieronymus a fortune and the mayoralty of a proud city. Nor is this power and rectitude without kindness. One feels the living presence of a man absolutely just, but also quick to see another man's side, and withal humorous. Of an old age not too frosty and wholly vigorous, this picture is a most remarkable embodiment. That Dürer's genius is as marked in a slight sketch as in elaborately executed works, witness the charcoal study which he did of his old mother just before her death. Have a few lines ever told more piteously of resigned decrepitude?

THE FOUR APOSTLES

In his last years Dürer painted as a legacy to his native town the stately figures of the apostles Paul, Mark, Peter, and John. Already the Protestant movement which he held so dear was breaking up into wrangling sects. Dürer wished to recall men to the founts of Christian wisdom and unity. The apostles wear their grand robes with Roman dignity. The heads are sharply distinguished by temperament. The burning determination of Saint Paul is very unlike the excitability of Saint Mark; the inward serenity of Saint John most unlike the careworn pensiveness of Saint Peter. These are men to move a world.

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On the 6th of April, 1528, he passed away, only fifty-seven years old, but exhausted by constant effort. The great bankers, merchants, scholars, and craftsmen of Nuremberg knew that a notable citizen had gone. He had known familiarly Melancthon and Luther. Raphael had been glad to exchange drawings with him. His engravings and woodcuts were admired throughout Europe. After four centuries he remains the finest exemplar in art of the peculiar steadfastness and thoroughness of the German race. Goethe, the greatest of German poets, has written the finest tribute to Germany's greatest artist:

PORTRAIT OF GEORG GYZE. By Holbein. In the Berlin Gallery.

Wholly unsoftened and unquibbled,
Naught prettified or vainly scribbled,
The very world thou shalt descry
As seen by Albrecht Dürer's eye—
Her sturdy life and manhood strong,
Her inward might enduring long.

HANS HOLBEIN

Whoever understands the art of Dürer needs little introduction to that of Holbein (hole'-bine). Hans Holbein was born in 1497, when Dürer was just beginning to be famous, at the imperial city of Augsburg, which was merely a larger Nuremberg. Holbein's father was a painter, and the lad was early perfected in the craft. By his seventeenth year he was working at Basel, where for some ten years he practised book illustration, designing for metal and glass, religious subjects, wall painting. Such versatility he renounced later for the better paying branch of portraiture. In 1526 some German merchants called him over to London. There he soon became court painter to Henry VIII, and there he remained for the most part until his death by the plague in 1543. He was one of the first of those cosmopolitan portrait painters who follow their market, a homeless man, separated from wife and children, a completely detached person. That he was fitted for the part, the sturdy, confident portrait of himself shows.

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STUDIES FROM LIFE, IN THE WINDSOR COLLECTION
By Holbein.

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SIEUR de MORETTE, by Holbein

As a painter Holbein was Dürer's superior, though inferior to him as a man. Where Dürer set his bright colors in rather harsh combinations, Holbein worked out arrangements of mosaiclike depth and brilliance. Usually the background is pale blue, green, or other solid tone, against which the pale flesh tints, with crimson, green, or black of the rich costumes, glow like some precious enamel. He is as accurate in his drawing as Dürer, with less sense of effort.

Holbein painted the profile portrait of the scholar Erasmus about 1523. Erasmus was not merely very learned but also a wit, and Holbein has combined with the self-control and concentration of the face a sense of astuteness. The set lips would readily break into a smile. The gentle and careful pose of the hands is noteworthy. It is as if the great stylist caressed the paper to invite a happy phrase. Very effective too is the setting of the figure in the frame. Everything forms a beautiful pattern. Cut off the margin ever so little, and the figure will seem out of balance.

Finely composed again is the famous Madonna of the Meier family. The kneeling figures make the base of a pyramid, the lines of which are carried up by the Madonna's cloak and the Christ Child's outstretched hand. Perhaps the formal arrangement and the stately niche are a little out of keeping with the evident simplicity of all the people. In fact, the greatness of the picture lies mainly in its vitality, in the sense of strength and devotion it conveys. Holbein, like Dürer, conceives the Virgin simply as a German mother, none too intelligent, and rather ungraceful, but wholly wrapped up in the Divine

DUKE OF NORFOLK, by Holbein

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Child, who is after all much like an ordinary German baby. The gentleness of Mary's clasped hands is one of the many beautifully studied details.

A consummate example of his work is the Jane Seymour of 1536. In the third wife of Henry VIII Holbein had only a moderately good subject. She seems a stolid person. Yet a certain shrewdness is also in the face. The setting in the frame is perfect, and the gold-embroidered robes and jewelry are done with a quiet dexterity that simply takes one's breath away. The sketch for the portrait is preserved. Holbein always made a careful crayon drawing for every portrait, introducing slight tints, or even writing down the color of hair, eyes, etc. From such a study, which was made in a few hours, the picture was painted. We have then the most lifelike portraits known to art painted with the model absent. Today artists plague themselves and the sitter to poorer purpose. By utmost concentration upon the original drawing, Holbein seems to have omitted all unimportant or merely general traits of his subject, fixing upon the few that were really characteristic. Moreover, he stood upon his first reading of the character.

HOLBEIN, by himself

At any rate, these splendid sketches are the finest flower of Holbein's genius. Scores of them are preserved at Windsor Castle. I reproduce only the rather vain and weak face of the poet, warrior, and dandy, the Earl of Surrey. I must repeat that Holbein was less of a man but in some ways more of an artist than Dürer, unqualifiedly superior as a mere painter. Dürer was full of profound ideas about religion and life. His work is truly a criticism of the life of his age. Holbein had virtually no ideas, and genially accepted his world as very good to live and paint in. He brought not a great mind to his art, but a tolerant temper, a most discerning eye, and a magnificently sure hand.

SUPPLEMENTARY READING

LIFE OF ALBRECHT DÜRER (Translated from the German.)—*By Moritz Thausing.* The standard biography.

ALBRECHT DÜRER—("Classics of Art"). Complete collection of reproductions of Dürer's works in half tone.

ALBRECHT DÜRER—*By Lina Eckstein.* (Popular Library of Art.) A concise but readable epitome of the main facts.

ALBRECHT DÜRER—*By T. Sturge Moore.* (Scribner's.) Somewhat fuller and of excellent literary quality.

ALBRECHT DÜRER—*By Frederick Nüchter.* (Macmillan.) Especially recommended as a biography and for excellent cuts of good scale at a moderate price.

HANS HOLBEIN AND HIS TIMES. (Translated from the German)—*By A. Woltmann.* The standard biography.

HANS HOLBEIN—*By G. S. Davies.* A recent and thorough work, in folio, with many illustrations.

HANS HOLBEIN—("Classics of Art"). Useful collection of half tone cuts of all his work at a moderate price.

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THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

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PRESIDENT AND TREASURER, R. M. DONALDSON; VICE-PRESIDENT, W. M. SANFORD; SECRETARY, L. D. GARDNER.

Editorial

In the letters that we have received from members of The Mentor Association we have had appreciation in full measure from readers of mature minds. The young people were yet to be heard from.

★ ★ ★

It meant a great deal to us, therefore, to receive a letter from a teacher concerning the work that she was doing with The Mentor. She had under her charge a class in High School, the pupils varying in age from 14 to 18 years. The teacher has been using The Mentor regularly. She distributes the pictures and the pupils read Monday's Daily Reading on Monday, and so following, day by day throughout the week. On Friday afternoon she gives an hour to The Mentor. The article in The Mentor is read aloud to the class and also the Saturday Daily Reading. The teacher then reviews the subject with the pupils and asks them questions. In this way, she tells us, her class thoroughly absorbs each weekly subject in turn. Since receiving this letter we have made inquiry, and we find that a number of teachers are doing the same thing. We call the attention of teachers generally to this. It is a plan worth trying.

★ ★ ★

So much for the reading matter and the profit to be obtained for children therefrom. We have said nothing about the pictures, and surely it is not necessary to lay stress on the appeal made to children by beautiful pictures. And it is not merely a dull, crude interest that it arouses. It is in many cases an intelligent taste, that readily responds to cultivation. A writer in one of our daily papers called attention recently to an impressive scene that may be observed every Saturday morning at the Metropolitan Museum. It is a gathering of school children, who are assembled with open eyes and ears and eager and hungry minds to see and hear and know the things of beauty and of curious interest in the museum. These pupils are invited by the Metropolitan Museum itself, and under the sponsorship of The School Art League of New York.

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When this was started the Museum people, it is said, doubted whether it would work. They were afraid perhaps that the school children would feel that they were being "done good to" and wouldn't come. As a matter of fact, however, those who came first told the others that the visit was simply wonderful, and more and more came, until now you may see 600 children at the Metropolitan on Saturday morning, hanging on the lips of the people who are telling them about the art of the pictures and the stories that go with them. It is a most inspiring sight for those who are interested in education.

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Most children are born with a certain understanding of the beautiful and a longing for it. They "want to know," and they listen eagerly as long as anyone can tell them something that is interesting as well as informing. That is the attitude of mind that The Mentor addresses itself to, whether it is the mind of a child or of a grown-up. We have had plenty of assurances that The Mentor has interested and helped older readers. It is most gratifying to learn of the benefit that The Mentor is bringing to young readers—to have word from our readers that the children in the school or in the home are enjoying The Mentor. One reader tells us that he is taking The Mentor particularly for his children. "I want them to grow up with it," he says. That interests us deeply. We want The Mentor to be a real factor in the life of the home, and a real part of the education of the young generation.

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The Mentor Week by Week

The value of The Mentor will certainly make you feel the need of having every number. Each number is complete in itself, but each number is an integral part of one of the various Departments of Travel, Art, History, Literature, or Music.

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No. 1. BEAUTIFUL CHILDREN IN ART
2. MAKERS OF AMERICAN POETRY
3. WASHINGTON, THE CAPITAL
4. BEAUTIFUL WOMEN IN ART
5. ROMANTIC IRELAND
6. MASTERS OF MUSIC
7. NATURAL WONDERS OF AMERICA
8. PICTURES WE LOVE TO LIVE WITH
9. THE CONQUEST OF THE PEAKS
10. SCOTLAND, THE LAND OF SONG AND SCENERY
11. CHERUBS IN ART
12. STATUES WITH A STORY
13. STORY OF AMERICA IN PICTURES THE DISCOVERERS
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31. SPAIN AND GIBRALTAR
32. HISTORIC SPOTS OF AMERICA
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THE MENTOR FOR NEXT WEEK

The next number will contain six beautiful photogravures

VIENNA, THE QUEEN CITY

Palace from Gardens Schönbrunn, Votive Church, Reichsrats Gebäude, Old Vienna, Maria Theresa Monument, Hochstrahl Brunnen Fountains and Schwarzenberg Palace.

By DWIGHT L. ELMENDORF
Lecturer and Traveler.

NUMBERS TO FOLLOW

Jan. 26. ANCIENT ATHENS
The Parthenon, The Acropolis, Mars Hill or Areopagus, Theater of Dionysius, Theseum, Stadium.
By G. Willis Botsford, Professor of Ancient History, Columbia University.

Feb. 2. THE BARBIZON PAINTERS
Evening, Daubigny; Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacque; The Old Oak, Dupré; The Gleaners, Millet.
By Arthur Hoeber, Author, Artist and Critic.

Feb. 9. ABRAHAM LINCOLN
President Lincoln, Lincoln's Birthplace, Memorial to Lincoln, Lincoln the Lawyer, Head of Lincoln by Borglum, Signing the Emancipation Proclamation.
By Albert Bushnell Hart, Professor of Government, Harvard University.

Feb. 16. MEXICO
The Cathedral, The Palace, Popocatepetl, Mexico City, Chapultepec, Scenic View,
By Frederick Palmer, Author and Journalist.

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The Plan

THE purpose of The Mentor Association is to give people, in an interesting and attractive way, the information in various fields of knowledge that they all want and ought to have. The information is imparted by interesting reading matter, prepared under the direction of leading authors, and by beautiful pictures, produced by the most highly perfected modern processes.

The object of The Mentor Association is to enable people to acquire useful knowledge without effort, so that they may come easily and agreeably to know the world's great men and women, the great achievements, and the permanently interesting things in art, literature, science, history, nature and travel.

The annual membership fee of The Mentor Association is Five Dollars. Every member upon accepting an invitation to membership, receives an engraved certificate of membership and becomes entitled to the privileges of the Association for one year, including fifty-two numbers of The Mentor.

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